

The School Musician



How to
Play the
VIOLIN



News of
the States



The Presidents'
PAGE



October
1934

Evelyn Elias, Cornet
Omaha, Nebraska
First Division
1934 National Contest
Story on page 33

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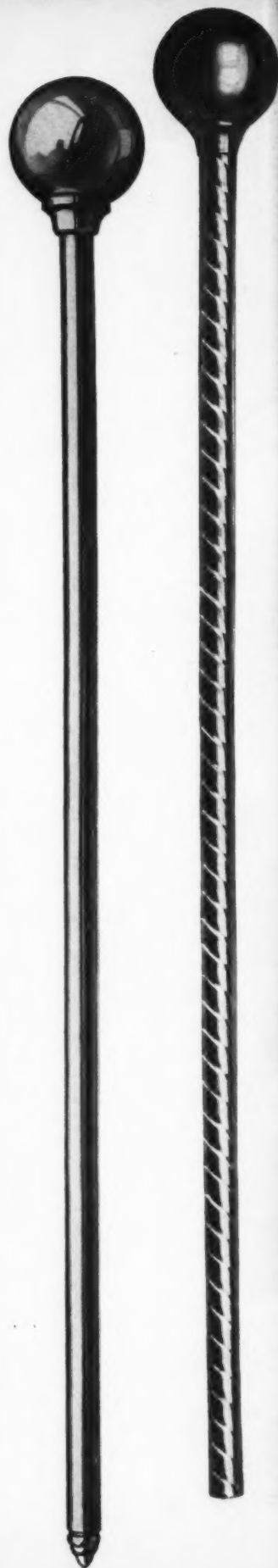
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The School Musician

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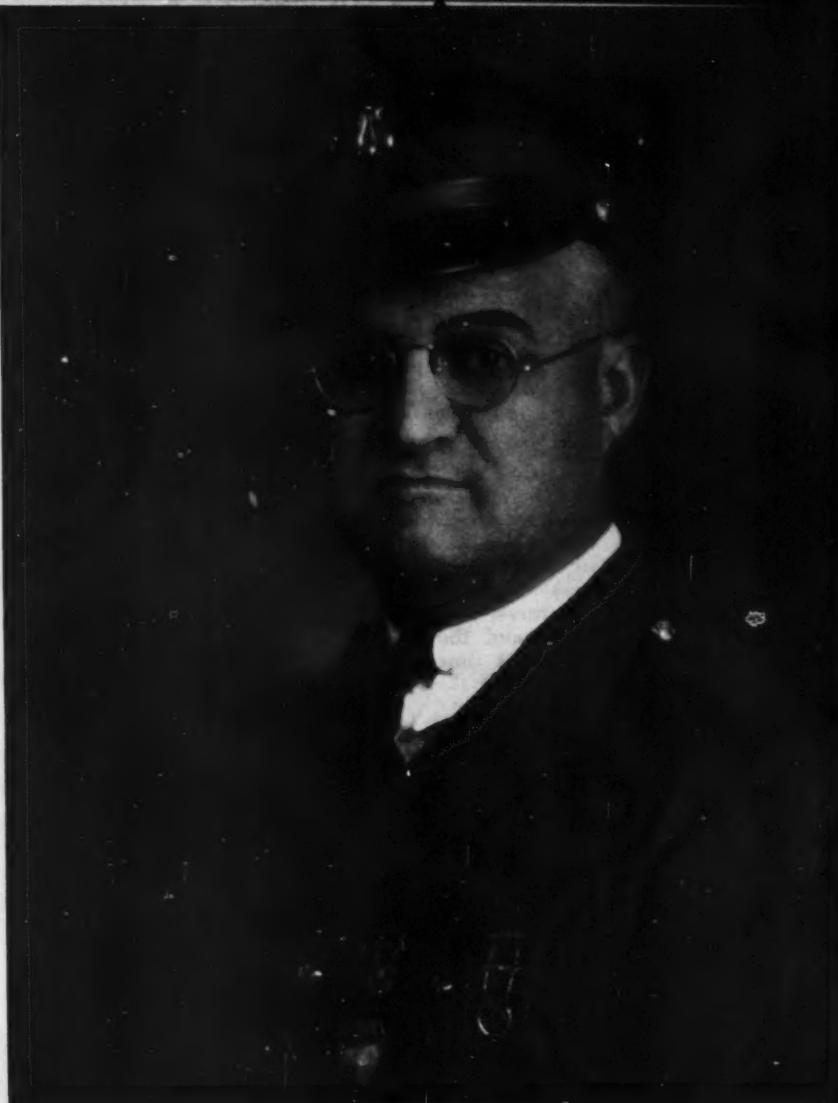
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Student ☐ Director ☐



●
Frank T. Coulter
 Director of Music
 Joplin, Missouri
 ●



WE ARE MAKING AMERICA Musical

In the early days of Greek education, music, which occupied first place in the curriculum, included mathematics. How fitting, then, that Frank T. Coulter, director of the Joplin, Missouri, championship orchestra, should have stepped to the director's stand from the mathematician's blackboard.

It was in 1918 that Mr. Coulter took charge of the Music Department at Joplin. This year he is directing an orchestra of one hundred ten pieces; a band of ninety; a boys' drum and bugle corps; a girls' drum

corps; and several vocal organizations. He supervises, too, a band and orchestra in each of three junior high schools and eight orchestras in the grades.

In the Missouri State Contest, at which the Joplin instrumental organizations have been persistent entrants, the laurels of honor fell upon them in 1924, '25, '26, '30, '31, and '33. The band has participated in two Nationals, at Joliet and Tulsa, and the orchestra made an easy First Division in the last two Nationals, at Elmhurst and Ottawa.

Out of his busy day Mr. Coulter found

time, for two years, to direct the Missouri All State Orchestra, and when school rooms are dark, to conduct the Robert S. Thurman Post American Legion Drum Corps. Summers find him still instructing, at the University of Missouri.

Since his war days in the post band at Camp MacArthur, Mr. Coulter has done much toward "Making America Musical." He is loyal to the high principles of instrumental music education in the schools and is leaving a fine influence on the lives of those in his devoted charge.

THE SCHOOL Musician

A Liberal Education in Music

Official Organ of the

National School Band Ass'n, A. R. McAllister, President
National School Orchestra Ass'n, Adam P. Lazusky, President
and the American Bandmasters Association for the School Band Field

Robert L. Shepherd, Editor

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The Editor's *Easy* Chair

To Broadcast Lessons

● It is great news for school musicians of Kentucky that the Band Directors' Association and the university of that famous blue grass state are jointly sponsoring a series of twelve broadcasts of radio instruction on band instruments. The series will be broadcast over WHAS each Friday afternoon from one to one-thirty Central Standard Time. Frederick Ernst of the duPont Manual Training High School of Louisville; John Lewis, Jr., director of the University of Kentucky Band; and Elmer G. Sulzer, director of broadcasts of the university, will be in charge of the program.

This active directors' association is also cooperating with state and federal officers in relief work for unemployed musicians; they are increasing their activity to promote interest in small ensembles, for all communities where full bands and orchestras are impossible; they are even extending their efforts into the state prison and working with prison officials to make possible more music in these institutions.

These are wide awake, progressive activities that are finely generous in purpose and will be found extending their benefits to many, many grateful hearts. Such leaven does quick work in the three measures of meal. It is refreshing to know that there are still some people who can do things for something else besides publicity.

Art and the Energetic

● From the vantage point of the discriminating listener, the "Fair" symphony concerts were given under rather severe handicaps. The aeroplanes buzzed and the blimps roared; children squirmed, and the great majority, afflicted with the well known American dis-ease, restlessness, and the fear that they were not doing their duty by their opportunity of seeing the greatest possible number of attractions in the shortest possible space of time, were constantly on the move. But the musicians themselves seemed undisturbed, and gave worthy music most worthily.

Let Us Honor the "King"

● The opportunity comes again on November 6th for school band and orchestra musicians to honor the late John Philip Sousa by playing a concert in commemoration of his birth in 1856.

School band musicians were in particular favor with the great March King. He gave much thought and attention to their work, traveled long distances to attend and judge our contests, and gave freely and gladly of his guidance and advice.

While John Philip Sousa was a bandmaster of international fame and is known, generally, for his great march compositions for band, yet he reached out to the orchestra as well, in the dozen operas he composed. So let the school orchestras, too, enter into the spirit of this anniversary of gratitude to this man, not only for the rich legacy of his works, but for the man himself, loved and honored as he was, of all men.

A Living Monument to Mozart

● Word comes to us that the Salzburg music festival surpassed all description in the beauty of its summer performances. And one calls to mind Marcia Davenport's really excellent "Life of Mozart," and the pathetic, hectic, unhappy and uncertain span of the poor little man who has immortalized that old town and in whose honor these wonderful festivals are held.

Salzburg! but alas Ravinia

● And in speaking of the wonders of Salzburg, here in our own middlewest we have the mute testimony of what once was, and should surely be again—Ravinia. It is rather a severe indictment on the good citizen that such a glory is no more. Too great a responsibility for the generosity of one man, and shirked by the many, this wonderful project has had to be abandoned. And yet little Salzburg in the heart of torn and bankrupt Austria continues to shed its glory in a stricken and unhappy world.

"Ain't that the Mustard?"

● Soon the winter will be upon us and with it the fine radio broadcasts will be on the air again. Which reminds us of having heard, last winter, emerging from a wretched little "hot dog" stand a hundred miles from nowhere, the exquisite strains from Beethoven's ninth symphony. (Broadcast from New York.) Whether or no the owners of the radio were listening from choice or accident, must of course remain open to speculation.



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This is the Way Your Strings are Made

● **THOSE VIOLIN STRINGS** that produce such divine music under Kreisler's magic bow, might very well have been sausage skins. In fact they just missed being sausage skins. Their origin and background are not beautiful but they have been so "trained" that they achieve the heights of culture and artistry.

And it was only an accident that Heifetz's strings did not achieve their destiny on William T. Tilden's tennis racket. Or they might have been

surgical gut are all of one family. They are sometimes called "cat gut" and it is possible that sometime long ago an honest cat did lay down its life that music might live. But it would be difficult to prove, and all modern gut strings of quality are made from the intestines of sheep.

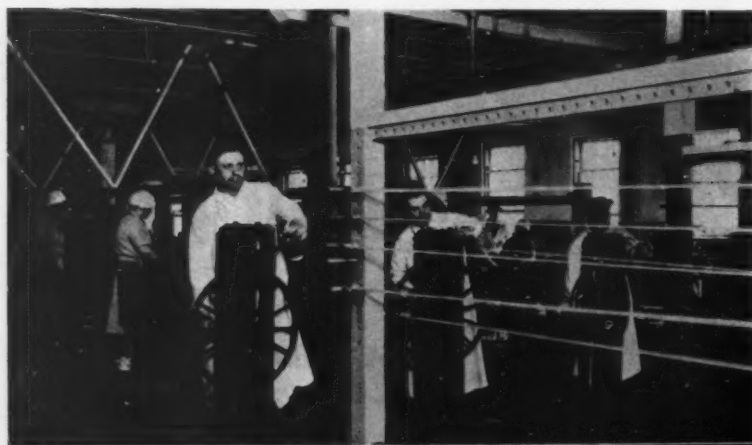
Manufacture of the strings has become an important by-product operation of the meat packing business. One such company in Chicago, for instance, has a large string factory occupying

made that constant temperature control and moisture control are necessary during the two weeks required to produce the finished article.

String material first undergoes a preliminary cleaning process in the packing house. It is then transferred to the string factory and further operations of cleaning, splitting, dyeing and spinning begin.

Hand operators first split the gut into two sections known technically as the "smooth side" and "rough side." The "smooth side" is a fine silk-like substance, remarkably tough. It can be spun into strings which are accurate to less than .0005 inch in diameter — $\frac{1}{4}$ th of the thickness of a human hair. The "rough side" is thicker and coarser but it has the advantage of greater strength and is therefore more desirable in some processes.

The "smooth sides" and the "rough



Above is pictured a section of the enormous seasoning room where strings are dried and the final winding processes take place. To the right is shown the first spinning operation wherein the wet strands are welded together before dyeing and drying.



surgical ligatures, saving a life in a hospital operating room. Gut strings have also been found to be the most reliable material for stringing valuable pearls. The finest gut string is practically unbreakable when subjected to ordinary use.

Music strings, racket strings and

one building and part of another adjacent to its sheep plant. This insures an adequate supply of raw material which can be cared for properly throughout the process of manufacturing.

So delicate and perishable is the substance from which strings are

sides" are kept separate throughout the preliminary operations but may be woven together to achieve different degrees of thickness and resiliency.

After the splitting, another preliminary cleaning process takes place and the gut is tied in bunches which resemble a hank of yarn, perhaps an

inch in diameter and about 24 feet long. To keep the material soft and pliable and to prevent deterioration, the gut is submerged in ice water. A refrigerator as large as a school room is also used to make certain that the temperature of the product will not be over 40 degrees.

For an entire week cleaning operations continue. Machine operations and many hand operations are necessary to remove all of the mucous and obtain a material which is softer and far more strong and resilient when dry than any similar substance. In one of the operations the gut is put through a specially designed scraper twice daily for four days.

When the cleaning operation is finally finished it is necessary to bleach the gut. The different strands are then laid on long tables and workers undertake the job of "collecting" a string. The finest violin strings require ten strands. A string for a bass viol may take upwards of a hundred strands. The properly balanced strands, assembled by the workers, are tied with loops at either end and stretched between posts ready for the first spinning operation.

One end of the loop is detached from the post and placed on a device which whirls it rapidly while the other end of the string remains stationary. The strands, which are still wet, are thus

By E. L. HECKLER

drawn and welded together. The strings are sent next to the seasoning room where they are spun some more and dried, but most of them go through a dye vat first. The dye adds nothing to the quality of the string but it improves the appearance and helps to make the strings more easily identifiable.

Expert workmen are employed in the seasoning room to make sure that the strings are spun to the proper degree of resiliency and no more. The cords are maintained at a warm temperature until they are thoroughly hardened and are ready for the final operation of polishing and gauging. One company's seasoning rooms have facilities for more than 1,000,000 feet of string at a time, enough to equip 156,363 violins.

The string room is dotted with posts for stretching the strings. The posts are eight to ten feet high and from five to twenty-five feet apart. Each post is studded with pegs on which the loop ends of half a dozen strings are placed. The spinner moves down the rows of posts, taking each string off

the peg individually, looping it on the spinning wheel and winding it by hand for several turns. After the initial spinning, the string is allowed to dry for a short time. Then it is spun again. More drying and spinning follow until the proper resiliency is obtained.

Last of the operations in making music strings is most crucial. They are ground down to a proper thickness and made true and uniform by use of a machine which resembles a lathe. The device is remarkably ingenious and exact, but such fine distinctions are required between strings that only highly skilled operators can produce satisfactory results. Fine abrasives are used. Sometimes a single string is gauged as many as fifteen times before the machine operator passes it on for final examination and testing.

It takes at least two sheep to produce strings enough for one violin, and yet a set of the highest quality of strings can be purchased at the retail store for less than a dollar. One cord on a bass viol may require material from a dozen animals. It takes twenty lambs to provide strings for a single tennis racket.

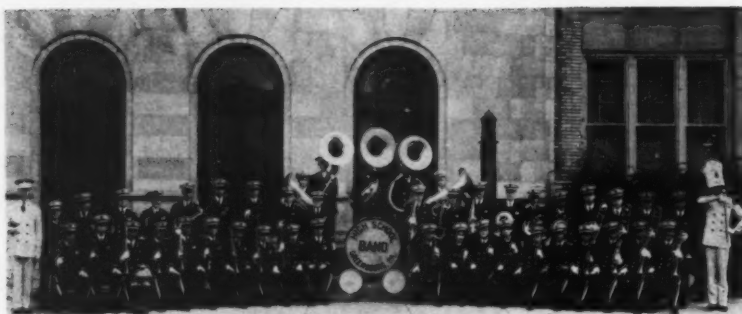
Workers who test the accuracy of the strings are young women and the producing workmen call them "the girls who cause all the trouble."

(Continued on Page 39)

Below is a scientist examining samples of strings under a microscope in one of the operations constantly practiced to determine new methods of improving the product.



Here are shown the strings being trued and gauged on the lathe-like machine mentioned in the story.



Get YOUR Band in MARCHING Trim for the big THANKSGIVING Game

● WHISTLES, GUNS, BELLS, horns, thuds and what not fill the school with familiar sounds. One's whole being vibrates! What is it? The marching band warming up for the first game that comes on the football schedule almost without warning. The impatient wonder, the sophisticated become interested. Can our band really march for that first game? With tools of vision, imagination and confidence in the great untapped possibilities of youth to work with, success is always possible.

But action is imperative and work for the training starts. Such is a picture that might be drawn with various color tones in many of our high schools that maintain only a 9 or 10 month band. Raw recruits both as to marching and playing experience fill the scene with a discouraging hue, but it is only a misleading sign that a natural sequence of events is taking place.

The first requisite is that the leader and drill master must have in their own minds, very definite and well planned, the aims and purposes of each training period. Clarity in the beginning bolsters the confidence of those being trained. Results must be experienced at every rehearsal by every member. A logical evolving plan toward the goal for that first game must predominate every move

and order. The inspiration of the opening season should generate healthy enthusiasm. This contagious



Here's How, By

F. Anthony Viggiano

Director of Music, Greensburg, Penna.

enthusiasm of the leaders coupled with a sincere faith in the students to be directed plays the most important part in this early state. Correct thinking, clear cut routine and discipline at the first meeting paves the way toward mutual accomplishments between the leaders and the marching soldier musicians. Simple commands repeated without hesitation until snap, precision and accuracy is evident is one of the first details, then the more complex commands gain significance until letter formations, opening parades and other more intricate types of purposeful showmanship comes as a natural thing.

F. Anthony Viggiano has charge of all music in the Greensburg High School, which includes all instrumental and vocal work. Above is pictured his high school band.

Marching Without Playing

Considering that many students who play in many bands at some time have been without marching experience it is essential that the experience be given as soon as possible. If your town has smooth, well paved, level streets consider yourself fortunate. It is a challenge to any person to play a horn and walk over cobblestones, keep the ranks and files in order and form the school letters. The only logical procedure is to march, first without instruments, until a degree of control is evident. Next, march carrying instruments but not playing because each instrument presents a characteristic difficulty in carrying while marching.

If a field is not easily accessible for the training period then the high school gymnasium may accommodate a band of not too large proportions. Drilling, with drums played on the rims, so that commands may be heard by all will minimize unnecessary stops. The feel of the rhythm must literally "soak" all the muscles and bones of one's body. Then confidence grows very rapidly.

The use of the counter-march in a gymnasium is very necessary at the first meeting due to limited space. Column right or left (using the 45 degree turn by all except the corner or pivot man) may be facilitated by painting white lines on one corner of the gym to set it in the minds of the student musicians. The opposite cor-

ner is without lines and the mental picture of imaginary lines aid greatly in obtaining skill in this important maneuver.

Rehearsing the music under concert conditions is naturally done at additional periods until the music has balance, tone, intonation and observance of ALL dynamic signs. Music must be selected that is within the capacity of all the players and should be accurately determined in the try-out period for applicants. Every band presents its peculiar musical strength and weaknesses. The music should equalize the forces and really develop every section. Many a boy has been foolishly discouraged because he could not play at sight the piccolo part of Sousa's immortal "Stars and Stripes."

When each activity has automatic control to a degree (at least one march should be memorized from the start) then a combining of the forces of music and marching will be successful.

Importance of Detail

Shortness of time available is no reason for inattention to details because detail is the essence of any accomplishment. Such details as the uniform well fitted, cleaned and pressed, correct gloves, type of shirt, collar, tie, shoes and handkerchief to harmonize with the uniform, instruments shined, all contribute in no small way to the entire picture.

The drum major and student leader, new or experienced, must be trained

individually as well as with the group.

Dignity of the Marching Band

Those who have an interest in the theater such as Music Hall at Radio City in New York City will know the tremendous part that Showmanship plays in any display. The World's Fair exhibits utilize showmanship to reach their guests. But the dignity of the organization must never be sacrificed for cheap showmanship. Dignity is always possible and a degree of restraint should be in evidence in the marching band. That is why details of dress are so important. The band must be an artistic creation, kept within good taste to be very effective. In fact by the details themselves does the band use its best showmanship.

The Student Leader

The use of a student leader is a real student activity developing true leadership. He assumes responsibility of informing the drum major that all is in readiness for playing or execution of letter formations. The writer has used a cornetist who marches along side the middle rank of the band. By a trumpet call he gives the drum major a signal of the bands readiness. He also is dressed in colors. He leads the band in short play periods during the games. His usefulness is unlimited. He is guided by the leader of the band in seeing that marches of concert type are not played on the march, but at the correct psychological time of a game.

How Quiet is Silence?

"Silence is golden" is another old saying that may have to be modified as a result of physical science's discoveries. The experience of engineers employed by a large electrical company would indicate that silence is a good deal rarer than Gold, but probably not so desirable. Having constructed the nearest possible thing to a silent chamber, the engineers find fourteen decibels of sound remaining, and even under this condition human beings are likely to be uncomfortable.

Thus another illusion of apartment house and some suburban dwellers as to what they most desire runs into fact with a resounding crash. Yes, it seems you could hear even an illusion crash in an absolutely silent room, for the engineers say that to snap one's fingers in the new almost-silent chamber is to experience sensations similar to those one would feel on firing a cannon. A dropped collar button, then, would probably blast all the pictures askew, while the impact of one's head with the corner of the chiffonier while look-

ing for the button no doubt would produce an explosion that would quite cover the bumper's remarks on the incident.

But it is not only silence's magnification of ordinary sounds that would jeopardize human comfort. One needs only to go to a concert to discover how many people require more noise than even the performer can make to keep them at peace. That must be why they continually flip pages of programs, talk in an undertone, tap soles of shoes against floorboards, hum what they think is the same tune as the orchestra is playing, rustle their silks or creak their starched fronts at regular intervals.

It is not silence that men want. Perhaps not even quiet. Those who object to the singing lessons of the daughter next door like to make their dog "speak" for his dinner. Those who can't stand the shouting of the little boy in the adjoining yard always honk their automobile horns instead of ringing the doorbell when they go calling.

So, when somebody else's radio is jazzing the air waves into contortions, or when the summer picnic orator is talking about "our one big happy family," or the postman is knocking at your door with an armful of bills—it isn't silence you want, but just some other kind of noise.

Teacher: Jimmy, do you know who built the ark?

Jimmy: Naw.

Teacher: Correct.

Father (padding Billy): Now, son, this is hurting me more than it is you.

Billy: It ought to; I've got a board in my pants.

Book Canvasser (to little boy at gate of villa)—Is your mother at home?

Little Boy (politely)—Yes, sir.

Canvasser (after knocking a dozen times)—I thought you said your mother was at home.

Boy—She is, sir; but I don't live here.



Correct position, bow at "tip."



Correct position, bow at nut.

How to PLAY *t*

Beginning a short series on the subject by one of our most noted teachers of the instrument, pupil of Cesar Thomson, Brussels

Max Fischel

ILLUSTRATIONS ABOVE POSED BY THE AUTHOR

● **THE PURPOSE OF** this article and several to follow, is to discuss the problems with which the teacher is confronted in his daily work and to try to lighten his task by giving aid which has been made possible by a long experience in directing Teachers Training Classes at the Chicago Musical College and discussing everyday imperfections found in many students' training.

The question is often asked, "What do you consider the most important points to watch in the beginner's work?" This is a broad question and

covers a vast area of material but it can be *boiled down* to the following points:

1. How to stand—the body position consisting of the body and head—and the most careful detail in the manner of holding the violin.
2. The left arm and the manner in which it is held.
3. The use of the bow, how it should be held, and exercises to assure a fundamentally correct start.

Let us take the first part of the question regarding the body position. This has much to do with whether or

not a pupil will progress in the right or the wrong manner and too much stress cannot be put upon it. The position of the legs and feet count a great deal to the relaxed body position. The legs must not come too close together, the spread affording a broad foundation and freedom of movement to the body. The weight is distributed almost equally between both legs with a slight tilt of weight on the left leg. This does away with the possibility of retarding the bow arm. The student should be taught to give a great deal of care to his position and the teacher



Correct, for middle bow.



Correct, back view.

the VIOLIN

must be very careful to insist on this.

The next step is the manner in which the left arm is held. The violin is held only by means of the jaw and collar-bone, the left arm is lowered, the fingers curved, the thumb rests against the third joint of the index finger, counting from the end of the finger. Hold the violin close to the neck and do not tilt it too much. In fact, try to hold it as flat as possible. By doing so, the violin rests on the collar-bone and gives a better tone than if a great deal of it is muted by the shoulder.

The scroll should be slightly above the shoulder, which places the chin at an angle under the scroll. A most common fault is that the violin is placed too far back upon the shoulder. It should be held forward on the chest. Not to the left or right—but directly in front.

The left hand should be carefully watched and not allowed to bend at the wrist too far toward the scroll. This has a tendency to place the 4th finger at a wrong angle.

Thereupon the left arm draws near the violin neck, which is placed between index finger and thumb. The

index finger touches the right side of the violin neck at the lower end of its third joint so that it still may move freely in the carpal joint. The fingers are curved above the "A" string and the position which the thumb now as-

• • •

In the four pictures above note number one, showing correct position with bow at the "tip." In playing at the tip the full amount of bow-hair is used. This is done by slightly dropping the wrist.

Picture two shows correct position with bow at nut. Notice the line from the right elbow to the knuckles; this relationship is destroyed if the elbow is held too high or too low.

In number three correct position, front view, when playing at the middle of the bow. Pay particular attention to the position of the elbow to make sure that it is not held too low. Notice the relative position of the elbow and knuckles.

The last picture shows the correct position, back view. Note the position of the left thumb; it is opposite the second finger and leans slightly toward the first finger. The thumb must be held in a relaxed manner. It does not support the neck. Notice again that the instrument is held well forward on the clavicle and not back on the shoulder.

sumes is a slight curve at the point at which it touches the neck.

The third step takes up the holding of the bow. Place the thumb at the end of the nut which is closest to the point of the bow in a natural manner. In placing the four fingers on the bow, the thumb and second finger should be almost parallel, with the second finger leaning a little past the thumb. Explain to the pupil the thumb should be placed naturally, in the same position as when picking up a pencil with the first finger and thumb. The following exercise is a sure means for gaining a correct holding position. Hold the bow with the left hand, place the thumb in a curved position at the frog, then place the second finger directly parallel with the thumb slightly leaning toward the point, then the third finger, first finger, and the fourth finger.

In this manner the bow balance is immediately established and ease in the holding of the bow is felt from the very start. The next step is the placing of the bow on the strings, and this I consider the first step in building a real bow technique, and I might say a most neglected part of



Correct position of hand in holding bow. Note where the first finger comes in contact with the bow, the curved position of the fingers and the relaxed manner in which the fourth finger rests on the bow.



violin teaching. The long stroke, which is used so much with the beginner, causes more poor bow arms than most teachers realize. It, having a tendency to use the upper arm too soon and not giving to the student the relaxed feeling in the forearm which is so necessary. Therefore, the following exercise will eliminate any possibility of the upper arm being used too soon and assure to the student the correct stroke and movement at the very beginning.

Exercise

Place the bow upon the "A" string at the middle, using about five inches of bow on the up and down strokes. This should be practiced until the student feels the movement in the forearm and elbow and feels freedom in the forearm. When the teacher is sure that the arm is acting freely I would start the bow at the nut and use it within eight inches of the point. This prevents the student from using the full bow which has a tendency to draw the bow at the wrong angle at the point and use the upper arm altogether too soon. I would suggest the foregoing example to be tried with students who have a tendency to stiff bowing and I feel sure the result will be surprising and satisfactory.

In closing I would suggest watching these common faults, which are so prevalent:

1. Don't allow the bow to be tightened too much—thus causing the student to press too hard upon the string.

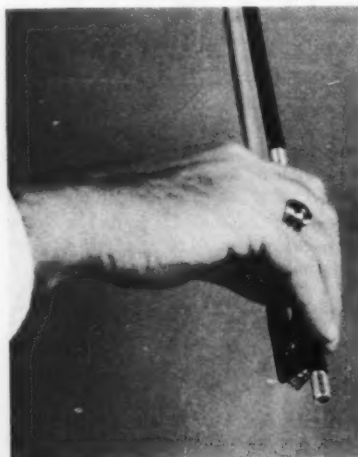
2. Don't draw the bow too quickly on the down-stroke—the reason the



Correct thumb position in holding bow. Note that the thumb is not straightened out but is held in a natural manner opposite the second finger.



down-stroke is mentioned is because the tendency is always to draw down quickly. By saving the bow, control is gained not only on the down-stroke but on the up-stroke as well. The tendency of the up-stroke is to not



Another view of correct holding of the bow, showing the curved position of the fingers.



have enough bow at lower part of the stroke.

3. Should the student have the wrong bow-holding position, the following exercise will be of great value in relaxing his grip: Have him place the fingers one by one as indicated, thumb first; second finger, third finger, first and fourth fingers. After

doing this several times lay the bow down and have him take it up with the right hand alone several times. This will seem very awkward to the student at first but if you insist upon his practicing this exercise it will ease his grip upon the bow which is so necessary to good bowing.

In coming articles I will deal with the following subjects:

1. The placement of the fingers for the beginner.

2. The study of the scale, with examples that will do away with the unnecessary "bugaboo" that scales above two sharps and two flats are difficult for the beginner to understand and should not be used too early in scale study.

3. When to start the use of the double stops with examples of how to get the best results.

4. How to train the student to memorize.

5. What studies to give or to use for a badly trained left hand with examples and exercises to improve this common fault.

6. A definite study plan to follow with suggestions regarding material to use and a general outline of how to use them. This also to include class training.



Incorrect manner of holding the bow. The fingers are too straight and the knuckles too high. This results in a cramped position which has a tendency to tighten the wrist.



These coming articles will carry many pictures, charts, and such other illumination as will be needed to make my text clear and understandable. I hope you will find my articles helpful to your study of the violin. Write me, care of The SCHOOL MUSICIAN, any problems you may have.

This Grade School Band is *Winning against Odds*

By
Warner B. Dixon

Director

Elmwood Park, Ill.

● WHEN WE FIRST BEGAN to build our grade school band in Elmwood Park our task seemed very difficult. We had very few pupils who had taken instruction on band instruments. Most of them knew nothing of instruments except cornets and saxophones, which they had seen and heard in the dance bands. It seemed as though it would be impossible to get together anything but a cornet-saxophone band. However, with pictures and demonstrations we were able to acquaint pupils with and interest them in other instruments and soon they were willing to take up these other instruments.

One of our biggest talking points was the fact that it is possible to play a tune on any instrument. This helped to satisfy the parents as well as the children.

The psychology of the grade child differs so widely from that of a high school pupil that he must be handled in an entirely different manner if one is to achieve proper band spirit and attitude. The "bestness" of his instrument is one of the things a grade school child insists upon. That is, he must think that his instrument is the best in the band. Imagine what a time we had keeping up this impression for each beginner and at the

same time fitting him with the proper instrument for his own physical and mental peculiarities and for the good of the band. In this, the fifth year of the band, we are able to see that we have made considerable progress in the direction of correct instrumentation by comparing the present instrumentation with that of three years ago. This comparison is gratifying.

It was impossible for our school board to furnish instruments, and, since they are rather necessary to band work, we set about to find ways and means for getting them.

With the proceeds of a few concerts, sale of taffy apples, and the help of the school board, the band was able to acquire two BB \flat bass

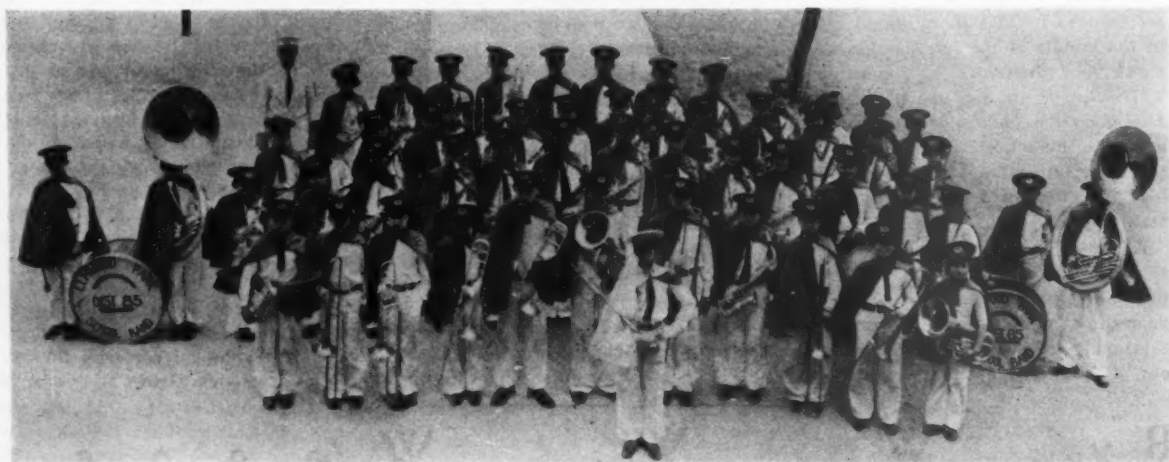
horns and a bass drum. A friend and patron of the school gave us another bass drum.

We were severely handicapped from the beginning by lack of a place to rehearse. In the Elmwood School of approximately seven hundred pupils there were eight rooms and four portables of two rooms each. The only available place at that school was a basement room used as a meeting room for P.T.A., cafeteria and lunch room, school board meeting room, and several other uses. We have been holding band practice there daily for the last four years and feel quite at home there, though we have to bring out and arrange the chairs and music stands, and pass out the music at the beginning of each rehearsal; and put chairs and racks away and collect the music at the end of each rehearsal.

At the John Mills School, in which there are thirteen hundred pupils, we were even worse off. There we had not even a basement room in which we could practice. Every room was full and several rooms were scheduled for two sessions each day. We finally solved that problem by having practice in one of the primary rooms after the primary pupils were dismissed. There was no moving of

(Continued on Page 41)

Below is the Elmwood Park, Illinois, Grade School Band which is under the direction of Warner B. Dixon.





A Ten Dollar Lesson in Trumpeting

● **IF YOU WOULD** improve your playing on cornet or trumpet, learn to sing. To become an opera star, a concert singer, or even a fair vocalist is not the objective so do not worry about not having a good voice. You can do it in the privacy of your own home when nobody will hear you and criticize.

Years ago I made the appalling discovery that many students look at a piece of music simply as a jumble of notes, a problem in arithmetic, and could not visualize what it should sound like before they played it. They had learned to make a vague guess at the approximate lip position and then placed the rest of the responsibility on depressing the correct combination of valves.

What happens? They play mechanically, out of tune, and in a manner charitably called "rough" by the professional player. Let's make a test to see whether or not you have a sense of proper intonation. Take the introduction of a march with which you are not familiar. Play the first note on your piano—sing it. Now that you have the pitch, sing the introduction. The words? Sing, "tah, tah, tah"—for reasons I will explain later. Stop in the middle of the introduction and check your pitch with the piano. Are you right, or are you sharp? or flat? If you do not have a strange march available, here are two phrases from technical exercises, that I use in teaching, with which to make your test.

A vocal teacher will tell you that to sing well you must relax. It is not possible to sing well and easily with your throat muscles tense. How does this apply to cornet? you ask. It is one of the most elementary principles

and is another reason why learning to sing will help your cornet playing.

Only too frequently lip trouble, lack of endurance and other kindred difficulties which beset the cornetist are caused from improper breathing. The lip must be supported by plenty of air at all times to relieve it of extra effort. I will write more about this in a later article, but for the present please take my word for it. Now let us suppose that you have your throat muscles tightened up to the point where the free flow of air is retarded and it is only obvious that an extra lip strain follows. Your tone will also lack resonance.

One of the most effective ways to open up the throat is to articulate each tone properly with the tongue. I do not like to use the syllable TE because the vowel E has a tendency to tense the throat muscles. I also do not like TU because it sometimes causes the player's lips to extend, putting them out of playing position. I teach the use of the syllable TAH because it permits complete relaxation of the throat and keeps the player's lips in proper playing position. There are several variations of this articulation which we may discuss later but for our purpose here I earnestly urge every player to use this method.

Have you heard yourself grunting or at least making a noise with your throat when you play cornet? It is a very common fault and must be corrected if you are ambitious to play better and more easily.

We all know that a considerable number of tones can be played by using any one valve or combination of valves. B \flat , third line, is played with the first valve and so is low B \flat , high B \flat , F, D, and even false fingering on

A \flat above the staff. The same thing is true with any valve and combination of valves and so much depends upon the player's ability to SIGHT READ MENTALLY. Earlier in this article I suggested testing your ability to sing a strange piece of music at sight. If you cannot do so, that does not mean you are not destined to become a musician but it simply means that you have a job ahead of you. If learning to sing will give you no other benefit it will develop your ability to create a mental picture of how a piece of music SOUNDS so that you will develop the habit of thinking what you are playing rather than to play mechanically depending entirely upon the valves. So if you would improve your playing on cornet or trumpet, learn to sing. I do not mean by that simply private singing for your own amusement but do a little serious studying of the principles governing correct vocalizing. Go to your best local voice teacher and tell him what you want. Tell him you want to learn how to relax the throat and how a singer controls his breathing and that you want some much needed practice at vocal sight reading. He will not put you through the usual long building process but a few lessons will suffice to secure the information you need.

I do not mean to detract in any way from what any good cornet teacher can do for you. By all means do not discontinue your study with your regular teacher, and perhaps he has the necessary information to give you concerning the principles of vocalizing so that the singing lessons will be unnecessary, but by all means learn these principles if you would improve your playing of the cornet or trumpet. Then, who knows? You may develop into a Caruso or a Galli Curci.

B y W . W . W a g n e r

The *PRESIDENTS'* Page

● **THE DATE HAS** been set for the National Band Clinic which is held at the University of Illinois through the courtesy of "Colonel" Harding, and I am personally urging every school Bandmaster in the country to inscribe these dates so indelibly and conspicuously above his desk that he will be unable to rest easily until he has completed his arrangements to attend. Here are the dates:

January 10, 11 and 12.

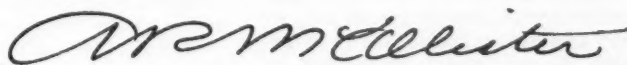
Last year, which was the "Third Annual," brought many new faces to the Illinois Band Room as well as many who had not put in their appearance for some time. I hope and I believe that everyone went home from that clinic believing that it was the best we had ever held, and I think that feeling was partly due to the increased attendance. If even a small part of the enthusiasm of those who were there last year has reached others in the field, we will have a bigger and better clinic this year than ever before.

A feature of the clinic last year was the All Illinois Clinic Band of 111 picked players from high school bands of the state. Their work was a remarkable demonstration of the skill of high school musicians, for with but two days together, before they went to work in the clinic, they undertook to play anything that one might suggest, and they did a remarkably fine job, all the result of the fine work of G. W. Patrick of Springfield. This year we are going to have something equally interesting and edifying to those attending this clinic, something I do not want any of the school Bandmasters to miss.

The University Band will, of course, oblige us again in the reading of contest numbers, new literature, and the other things that visiting Bandmasters want to hear.

The annual meeting of the National School Band Association is also an important feature of this January Clinic. New officers are elected at that time and important decisions made that will govern us for the ensuing year. Every Bandmaster should be present to vote on these important matters.

You will hear more of clinic plans through the remaining two issues of the *SCHOOL MUSICIAN* to appear before the date set for the clinic, but I hope every Bandmaster will make a note of the date now and begin now to plan your visit to the historic band building of I. U. at that time.



President

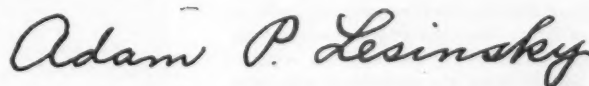
National School Band Association

● By this time the orchestra associations in a great many states will have elected their officers for the coming year. Others, doubtless, will do so in a short time. In order to facilitate the work of the National Association I would like for each state organization to send me a list of its officers for 1934-35.

The Band and Orchestra Contest Booklet is now off the press and ready for distribution. A copy will be mailed to every member of the National Association and to state chairmen. Others may secure the booklet for fifteen cents from the *SCHOOL MUSICIAN*, 230 N. Michigan Ave., Suite 2900 or from the Joint Committee for National School Band and Orchestra Contests, 64 E. Jackson Blvd., Suite 840, Chicago, Illinois. The 1935 bulletin with rules and music lists for the Solo and Ensemble Contests to be held at Madison in

connection with the National School Orchestra Contest is now being printed and will be available soon. The solo and ensemble contests, under the joint auspices of the National School Band and Orchestra Associations, will provide events for players from both bands and orchestras.

I am sorry that I am not able to announce the date of the national contest in this issue of the *SCHOOL MUSICIAN* but I want to urge in particular the advisability of having the state contests early enough that the orchestras eligible for the national might have ample time to raise funds and make other preparations for their trip. Such an arrangement will also be of great help in assuring a better organized contest at Madison both in planning the program and in housing and feeding the contestants.



President

National School Orchestra Association

A Daily Practice Schedule for Trombonists

By John J. Horn

● **THESE REMARKS ARE** intended for advanced as well as amateur trombonists. By the term advanced, I mean not only those who have passed the elementary and intermediate stages, but also those who consider themselves "finished," as far as the study of the trombone is concerned. The real artist is a student to the end of his career, and is ever ready to add to his knowledge. In any study we must progress or retrograde, and knowledge of how to utilize time to the greatest advantage is a great asset. For the proper distribution of time in the study of the trombone, I have three things to suggest.

First. Try to apportion your time of study in a regular manner. Practice self-reliance and confidence, and above all things avoid having others around you while practicing.

Second. Arrange your study so that it may always be interesting, for if it becomes tiresome, it also becomes mechanical, and then it is almost, if not wholly, valueless. Remember that even in the practice of scales, slurs, etc., we develop the mind as much, if not more, than the arms and fingers. There are very few persons who have acquired all the essentials necessary to be a master in each department. There are some who excel in tonal quality. Perhaps this one has a very good embouchure, and is able to play very high tones; another one is very good at sight-reading, or phrasing, and another excels in tonguing. But by conscientious and careful practice the student will in time overcome any deficiencies he may have.

Since the trombonist's work, and especially the work of a professional player, covers a wide range, his studies must be greatly varied. Of course, your studies must be planned with regard to your own deficiencies, but to me the following arrangement is good.

In dividing the studies, I will take the period of one hour a day for practice, and will vary it for the different

days of the week. For Monday, Wednesday and Friday, use the following drills:

Tone practice (sustained tones), 10 minutes; rest 5 minutes.

Lip slurs, or flexibility of the lips, 10 minutes; rest 5 minutes.

Major and minor scales, 10 minutes; rest 5 minutes.

Studies on sixteenth notes, 10 minutes; rest 5 minutes.

Studies on chromatic scales, 10 minutes; rest 5 minutes.

Solos and phrasing, 10 minutes; rest 5 minutes.

Memorizing and transposition should be studied during the five-minute intermissions between studies.

For Tuesday, Thursday and Saturday, use the following studies and drills:

Tone Practice (sustained tones), 10 minutes; rest 5 minutes.

Slide and lip drills, 10 minutes; rest 5 minutes.

Intervals and octaves, 10 minutes; rest 5 minutes.

Major and minor scales, 10 minutes; rest 5 minutes.

Chromatic scale studies, 10 minutes; rest 5 minutes.

Triple tonguing exercises, 10 minutes; rest 5 minutes.

Memorizing and transposition should be studied during the five-minute in-

termissions. Use the tenor clef for your subject. Transpose from the bass clef to the tenor clef. By doing this, in a few weeks you should be able to play from the B-flat cornet parts, by adding two flats to the key signature.

In the study of the tenor clef, to gain the best and quickest results, transpose on paper a few exercises from the bass to the tenor clef, then play them to see that they are right.

The reading of several clefs will make your musical comprehension broader and will give your musical views a wider range, as many valuable musical reminiscences will remain unknown and unplayable to you on account of not being familiar with the other clefs. Do not think for a moment that that which you cannot learn with one clef is not worth knowing. The professional trombonist knows that he cannot get along with the bass clef only, and the amateur who wishes to advance and make a success of his playing will find it out in due time.

The tenor clef always carries the same number of sharps and flats that the bass clef has. If a piece or part of music was written in the key of B-flat for trombone in bass clef, then the tenor clef would have the same number of flats, placed in the same position in the staff as the bass clef.

The failures of life sit around and complain; the gods haven't treated them white; they've lost their umbrellas whenever it rains, and they haven't their lanterns at night; men tire of failures who fill with their sighs the air of their own neighborhoods; there's a man who is greeted with lovelighted eyes—he's the man who delivers the goods.

"The test of a great preacher," said Massillon (the illustrious French bishop, 1663-1742), "is not when his congregation leaves the church in a fit of ecstasy, saying, 'Oh, what a magnificent sermon! What a wonderful preacher!' but when

they walk out quietly saying, 'I will do something!'"

• • •

Skies may be dark with storm

While fierce the North wind blows,
Yet earth at heart is warm

And the snow drift hides the rose.

—Celia Thaxter.

• • •

"To admit error candidly, to accept advice thankfully, to act after careful thinking, to make mistakes pay, to apologize when wrong—these are painful personal obligations, but they pay when put into practice."

Letters and NEWS

● Forrest McAllister of Joliet, Illinois, son of a certain A. R. McAllister of whom you may have heard, has this fall taken the director's stand in charge of the instrumental music department at Petersburg, Illinois. Mr. McAllister, junior, was awarded his teacher's certificate following the state examinations early last fall.

In 1933 the Petersburg Band, then less than three years old, entered the State Contest and won its right to compete in the National at Evanston. Under the direction of Thomas D. Basso they made Second Division in Class C at Evanston. Their picture appeared in the center spread of the November, 1933, issue of *The SCHOOL MUSICIAN*.

The school has an enrollment of about 250, and the band averages about forty-five. This is a golden opportunity for Mr. McAllister to make that traditional family showing, and he will surely do it.

Colorado's Music Camp

● Undoubtedly a number of summer music camps operating last summer were not mentioned in the September issue of *The SCHOOL MUSICIAN*, not that we wish to miss any, quite to the contrary. One of those which has since sent in its belated story is the W. S. C. Band and Orchestra Camp, located at Gunnison, Colorado, and sponsored by Western State College. We want you to read this interesting letter just received from F. George Damson, director of instrumental music.

"We were very pleased and gratified, as musicians should be, to note the development and growth of music camps over the United States as recorded in

the September issue of *The SCHOOL MUSICIAN*. The most promising fact to be read from this report is that such growth is made during the difficult period of economic uncertainty.

"The idea of instituting a music camp here at Gunnison occurred to me many months ago. Realizing the unique attractiveness of the Gunnison section of Colorado, the resources of the college campus and the far-flung reputation of the Gunnison River as a fishing and vacation district, I called together for conference friends from among bandmasters of Colorado and laid plans for the camp. The date set for the opening of the camp was June 11, and the tuition and board-and-room costs, combined, was set at \$15 for boys and \$17.50 for girls. College dormitories were to be used for housing, and the college cafeteria to "put out the eats." Two full weeks of work and fun were planned. Mr. H. A. Vandercook of Chicago and a corps of his fellow teachers were engaged to augment Western's faculty, and Mr. Fred Fink of Colorado Springs to help with the orchestra. We told as many people about this combination as we could think of, and as the 11th day of June approached we asked ourselves how many musicians we could expect to come, and whether we would be busy making music most of the time, or would be able to go fishing a good deal.

"Suffice it to say that 110 students came, some from California, some from Nebraska, and others from six other states besides Colorado. We had no time to go fishing.

"A very busy program of mass rehearsals, section rehearsals, parade drill, bandmaster's clinic, theoretical classes, and individual instruction kept our days moving fast, and a continuous program of dances on the beautiful clubhouse floor, varied with picnics, steak fries, and theater entertainments, kept the evenings more than filled. The two weeks were passed entirely too soon.

"Bandmasters, of whom more than thirty were in attendance, and students

of high school age, all 110 of them, were so highly pleased with the wonderful spirit of the group and the activities that they declared, unanimously, that each would be back next year and bring two or a half dozen more with them.

"We are looking forward with eager anticipation to the second annual meeting of W. S. C. Band and Orchestra Camp and the return of the genial guest conductors, H. A. Vandercook, Fred Fink, H. E. Nutt, and John Beckerman."

Will other band and orchestra camps of the 1934 summer season please send in their stories as Mr. Damson has done?

• • •

An Encouraging Letter

● Here is an excerpt from a letter just received from J. F. Snodgrass, principal of Township High School, Collinsville, Illinois, that is so unusually pleasant to read that we are passing it on to you. Mr. Snodgrass has promised an article for an early issue of *The SCHOOL MUSICIAN*, and from the spirit of the following, you may look forward to something really worth while.

"We are very enthusiastic about our program of school music. Though we graduated seventeen members of last year's band, the new members are filling the places with satisfaction. We expect as good or better band this year than last.

"We have a new building devoted exclusively to the use of the band. This is proving a marvelous aid in the work of musical instruction. We have a Band Parents Association whose work is wholly for the aid and promotion of the band. Last year this association raised over \$500 to aid the band in new uniforms, music, instruments, and transportation of the band to various places, contests, broadcasting studio, and to a number of public affairs. This year they plan to do even more. Already we are beginning a fund to send the band to the contests, yes, the National. You see we have great faith in our director, Mr. Kreider, and the boys and girls.

"This brief resumé is indicative of the school and community attitude toward the program of school music."

• • •

Mason City's Music Palace

● As we go to press, Mason City, Iowa, is rejoicing over the nearly complete music building the city has erected at a cost of \$21,000. All instrumental music in the schools is housed in this building under the direction of Carleton Stewart. It is equipped with every modern convenience for the work, is acoustically

(Continued on Page 39)

The Western State College Band and Orchestra Camp, located at Gunnison, Colorado, had an enrollment of 110 for its first season.



A CALENDAR of State EVENTS

● We are endeavoring to gather and tabulate for you as much data as is available regarding the official business of state associations. We want to tell you when and where state meetings will be held, and later on where and when the state contests will be held. Much of this information is apparently not yet available, and some have been negligent about reporting. Please, state officials, be interested enough in your state to send in this information for publication in this column.

SOUTH DAKOTA

I might state that the Music Teachers Section of the South Dakota Education Association meets in connection with the annual association convention at Huron, November 25-28. At this meeting the entire question of music contests will be thoroughly considered and a plan that is most agreeable to all adopted for the year 1935.—*Arthur R. Thompson, Director of Instrumental Music, Sioux Falls Public Schools.*

NEW JERSEY

Our Department of Music, New Jersey State Teachers' Association, will hold its annual meeting in Atlantic City, November 9-12. The exact date of our Department meeting is November 10. At this time we shall have election of officers and plans will be formulated by the new officers for our State program for the present school year.

It is possible that the New Jersey All State High School Orchestra of 250 pieces will be broadcast, in connection with the chorus of 200 voices, over the NBC chain on Sunday morning, November 11, or over WPG, Atlantic City station.—*John H. Jaquish, president, New Jersey State Teachers' Association, Atlantic City.*

KENTUCKY

State Band Clinic to be held sometime in December. The first meeting of the year was held Sunday afternoon, October 7, University of Kentucky, Lexington.

Definite recommendations regarding minimum instrumentation, courses of study, and other requirements for bands and orchestras receiving regular school credit were made to the State Department of Education last year. It is understood that these recommendations will be adopted and will appear in the new curriculum now under construction in all subjects throughout the elementary and secondary schools of the state.—*Lynn Thayer, president, Kentucky Band Directors' Association, Louisville.*

NORTH CAROLINA

Our regular autumn meeting of teachers will be held in Greensboro, October 19, at which time officers will be elected and the contest music selected and contest plans formulated. There is strong senti-

ment for a larger voice in contest affairs by the schools taking part rather than so largely by the Music Department of the college where the contest takes place, and some step in this direction will doubtless be made at the meeting on the 19th.—*James C. Harper, Lenoir.*

NEW YORK

We are holding a Band and Orchestra Clinic at Ithaca College, December 7 and 8. The Band Committee as it stands now is: Chairman, Arthur R. Goranson, Jamestown; Lester Bascom, Penn Yan; and Frederick Quinlan, Pleasantville. The Orchestra Committee: Paul Van Bodegraven, Port Washington; Ebba Goranson, Jamestown; Genevieve Henick, Homer. These committees may be added to in the next two weeks. All contest locations will be decided at clinic time. All contest numbers will be picked by the respective committee at clinic time. The Executive Committee is composed of: President, John C. Fraser, Seneca Falls; Vice-president, Manetta F. Marsh, Cortland; Secretary, Frederick Fay Swift, Ilion; Treasurer, William H. Tremblay, Schenectady; and Arthur Goranson, Jamestown. The final State Contest will again be held at Syracuse University with Dean Harold Butler as chairman. One thing is certain, we will have a good clinic.—*John C. Fraser, President, New York State School Band and Orchestra Association, Seneca Falls.*

ARKANSAS

Our first regular meeting for the 1934 season will be held in Little Rock on November 8 and 9, at which time the contest place, judges, etc., will be decided upon.—*R. B. Watson, president, Arkansas School Band Association.*

WISCONSIN

Our state meeting is to be held, probably October 31, at Milwaukee, at which time we shall make plans for the year—select music, select the host city for the next State Contest, etc.—*H. C. Wegner, Superintendent, Waupun Public Schools.*

DELAWARE

The Department of Music of the Delaware State Education Association will hold its annual meeting in Newark, Delaware, on Thursday and Friday, November 15, 16. The officers for the new year will be elected at the annual meeting.

There is not much activity along the instrumental line at the present time; however, next year we are considering an All State Band as a project for the Department of Music.—*George A. Peck, president, Delaware State Education Association, Lewes.*

WEST VIRGINIA

The West Virginia State High School Orchestra will meet in Parkersburg on October 23 to rehearse for the program to be presented at the State Education Association which meets at the same place. Concert will be given on Friday morning,

October 26. Dr. Joseph E. Maddy will be the director.

The largest registration ever has been received to date, and the best balance as to instrumentation. Many new registrations have been sent in.

I am chairman of the Music Section of the State Education Association, J. Henry Francis is chairman of the orchestra, and John R. Swales and George Dietz are local chairmen in charge of orchestral affairs. There will be an election at the meeting.—*Gem Huffman, 1012 Laird Avenue, Parkersburg.*

TENNESSEE

The East Tennessee Section of the State Music Teachers' Association will hold their fall meeting in Knoxville, October 25-27. Clara J. McCauley, supervisor of music in Knoxville Public Schools, is chairman. The West and Middle Tennessee Sections are meeting on November 8-10 at Memphis and Nashville, respectively.

The annual meeting of the association will be held at Nashville in the spring, at which time plans and programs for contests will be decided upon.—*Mrs. Forrest Nixon, president, Tennessee State Music Teachers' Association, Centerville.*

FLORIDA

Please communicate with Mr. O. A. Seaver, Executive-secretary, Florida High School Music Festival, 5000 Central Avenue, Tampa, for all information regarding State Contest.—*P. J. Gustat, Sebring, Fla.*

INDIANA

Officers of the Indiana School Band and Orchestra Ass'n for 1934-35 are: president, Claude B. Smith, Evansville; vice-president, Arthur L. Drago, Princeton; and sec'y-treasurer to be appointed soon by the president. The fall meeting will be held in Indianapolis, December 1.—*Joe Gremelspacher, retiring president, Crawfordsville.*

OHIO

Officers of the Ohio Music Education Association are: president, Merrill C. McEwen, Bowling Green; first vice-president, Louis E. Pete, Ashland; secretary, Richard J. Stocker, Mentor; and treasurer, Russell Squires, Chillicothe.

President McEwen has called the first meeting of the Board of Control for October 7 at the Crestline High School Building, at 2 p. m. All of the presidents of the various music supervisors clubs in the districts of Ohio are requested to attend.—*Arthur L. Williams, Oberlin.*

KANSAS

The Twenty-third All Kansas Music Competition Festival will be held April 22-26. This as formerly will include all types of high school music instruction. Last year's Festival was attended by over 4,000 people from 130 high schools.

The test selections were made by a group of committees composed of super-

(Continued on Page 33)

A Page for Pianists



By Theodora Troendle

● "YOU JUST DON'T have to think after a while, do you," said a young student to me recently, "everything just comes natural, sort of second nature."

I have thought about that question considerably since it was asked and have wondered if it were not the sentiment of many students in many fields of endeavor. And does that really seem to be the modern American Utopia to get to the point where you don't have to think any more? Are the youth of the country getting so softened by modern conveniences that make for physical ease that even thinking seems a chore to contemplate?

The great value of any excellence, of striving or endeavor, seems to me, is just that it teaches you to think clearly and accurately *All the Time*, so that logical thinking becomes a habit, a habit more rare to find than one would suppose even in college circles.

Music is a science as well as an art—a science that calls for clear analysis and unflinching balance and nicety of judgment.

Talented playing is comparatively common. Talent itself seems to be coming more and more a not unusual human commodity, as for example the dozens of amazing child prodigies emerging everywhere.

Personally, I would rather hear real musical intelligence than a talent without it. And that takes us back to the great army of average students the country over. Fortunately intelligence can be cultivated. It grows and expands. It pays rich dividends

in accomplishment, charm and an ever richer inner life. And best of all adds a zest for the task at hand. An average ability plus energy and an expanding mentality can move mountains.

It seems to me that teaching the child the fun, and it will be fun for

him, of knowing all the whys and wherefores and cause and effect, the beauty and intricacy of the myriads of fascinating little patterns that make up a piece of music and that the acquiring of a sound technic is similar to the method pursued by athletes, is and should be the principal aim of the teacher of young children and constitutes the chief benefit of music lessons whether the child possesses any degree of talent or not.

An intelligent study of music should be as beneficial and certainly more practical than a course in arithmetic, plus the added stimulus of being able to create sounds and striving to make them beautiful.

Unfortunately the young teachers of children have an obstacle and a difficult one, in the non-cooperative parent and he fails to function in this regard chiefly because he is ignorant of the value of systematic study or doesn't want to be bothered. Usually both.

There are many charming and imaginative "methods" for beginners. I think most of the restlessness and boredom arrives at a later period. And then the impatient parent decides that Mary or Johnny has any talent anyway so that is the end when it SHOULD be but the beginning.

The INTELLIGENT young teacher at this stage of the proceedings now has an advantage over her less alert colleagues. For upon her responsibility and imagination now rest the task of contributing a responsive, musically thoughtful citizen for whom the world of music and beauty are not a closed book. We need them.

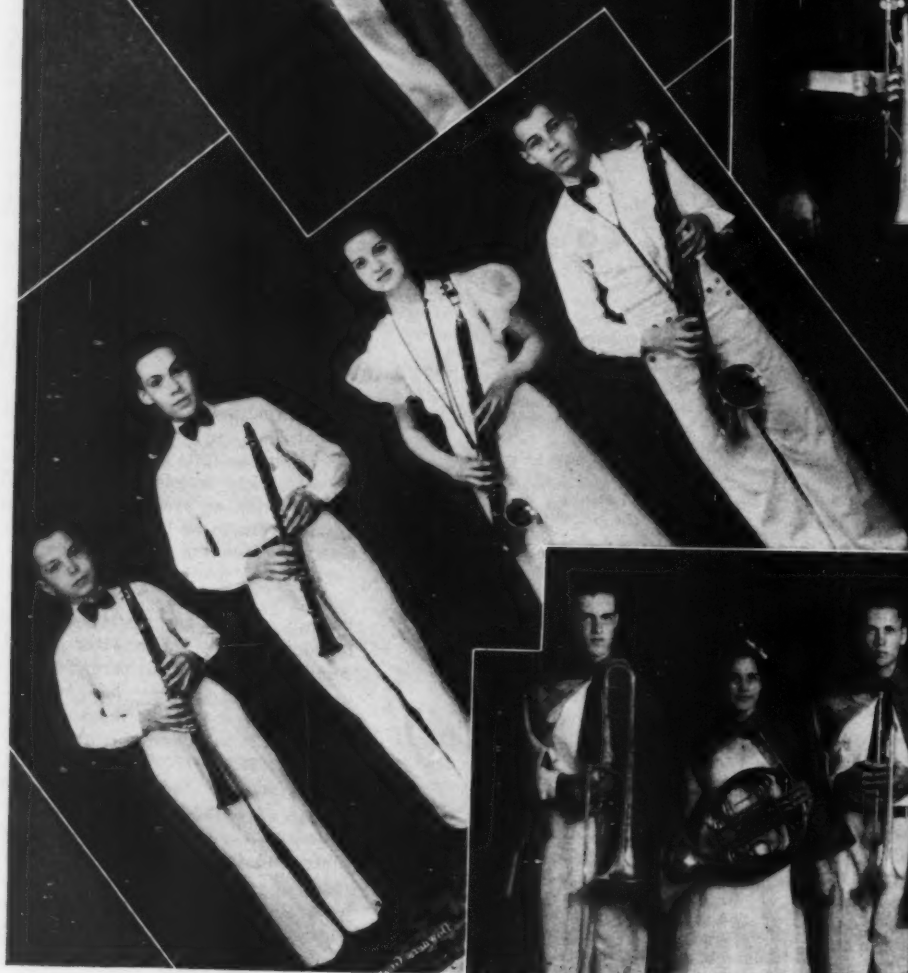
Sea and Shore

Music, I yield to thee
As a swimmer to the sea,
I give my spirit to the flood of song!
Bear me upon thy breast
In rapture and at rest,
Bathe me in pure delight and make me strong;
From strife and struggle bring release,
And draw the waves of passion into
tides of peace.

Remembered songs most dear
In living songs I hear
While blending voices gently swing and sway
In melodies of love,
Whose mighty currents move
With singing near and singing far
away;
Sweet in the glow of morning light,
And sweeter still across the starlit gulf
of night.

Music, in thee we float
And lose the lonely note
Of self in the celestial-ordered stream,
Until at last we find
The life to love resigned
In harmony of joy restored again;
And songs that cheered our mortal days
Break on the shore of light in endless
hymns of praise.

HENRY VAN DYKE.



Star Ensemblists of the States



After winning two First Divisions in National Contests—1932 and '33—the flute trio of the Springfield, Illinois, Grade Schools was barred from further competition against high schools, due to a new ruling that grade schools cannot compete against high schools. Members of the 1934 First Division State Contest trio are, left to right, John Weber, G# wooden flute; Mary Virginia Grubb, silver flute; and Kenneth Emery, silver flute. Clarence L. Kelley was their director.

★ ★ ★

Competing against flute quartets in the 1934 State Contest, the Olney, Illinois, Flute Trio was the only winner in the First Division. At the National the trio placed in the Second Division. From left to right the girls are Carolyn Coan, Madeline Yost, and Beth Loveless. Carolyn, First Division National Flute Solo Contest and winner of Interlochen scholarship, must be given credit for her fine work in assuming responsibility for much of the drill work of the trio. R. B. Barrett is director.

★ ★ ★

Organized in the fall of 1933, the Waukegan, Ill., Twp. H. S. Cornet Trio won their way to the 1934 State Contest and placed in the First Division. The boys in the trio are David Brunberg, Walter Stenberg, and Victor Hoefner. The trio placed in the Second Division at the National. As David graduated, the trio will have one new member this year, and with their director, Otto E. Graham, will seek to better their National record.

★ ★ ★

In the center is the Lakewood, Ohio, Brass Quartet that won first place in the Greater Cleveland H. S. Contest in May, 1934, after being organized that previous March. In the National they placed in the Second Division. Left to right, Homer Bomgardner, 2nd trumpet; Jack Coy, 1st trumpet; Earl Evans, 3rd trumpet; and George Seymour, 4th trumpet. A. R. Jewell is director of music at Lakewood.

★ ★ ★

All in white is the Downers Grove, Ill., Clarinet Quartet which won First Division honors in the 1934 State Grade School Ensemble Contest. The quartet consists of Robert Fiala, 1st Bb clarinet; Mason Taylor, 2nd Bb clarinet; Marjorie Taylor, alto clarinet; and Victor Schuster, bass clarinet. Victor also placed in the First Division of the State Bass Clarinet Solo Contest. All four quartet members play in the Grade School Band under the direction of C. J. Shoemaker.

★ ★ ★

Another ensemble organized in the fall of 1933 is the Hamilton, Mo., Brass Quartet that won a First Rating in their State Contest, and Second Division in the National. It is composed of, left to right, Robert Johnson, trombone; Jean Dunn, horn; Howard Dale, 2nd trumpet; and Haskell Sexton, 1st trumpet. Haskell placed in the First Division of the National Cornet Solo Contest. J. M. Dillinger is director of their band.

★ ★ ★

Making the highest grade of any ensemble in the East Texas Divisional Contest, the Caldwell, Texas, Cornet Trio won their way to the National where they placed in the Second Division. Their grade in the E. T. D. C. was ninety-six. Under the direction of C. R. Hackney this ensemble was organized only a few months before the contest. The members, in order, are William Duckworth, W. C. Mills, and Dorothy Perkins.



Eavesdropping

By MARIANN PFLUEGER

Happy Birthday to You

Yum, yum. Is our mouth watering! Bet yours is, too. Although the anniversary of the L. H. S. B. was a few months ago, we just couldn't let this birthday cake go past without giving you a taste. So here 'tis.

On May 25 the Lenoir, North Carolina, High School Band was ten years old, and so a birthday party was held. All the band's alumni were invited, special seats being reserved for them. The program consisted of high spots of programs of the past decade.

In the midst of the program the lights suddenly went out, and when they came on a moment later, a committee was on the stage all ready to present this luscious-looking birthday cake to the band. The cake was gloriously illuminated with ten flaming candles.

Succor, succor! We can't go on.



International Champ

Two years ago Evelyn Pennak of Milwaukee, Wisconsin, placed in the First Division of the National Saxophone Solo Contest at Marion, Indiana. This year she took first place at the International Saxophone Contest held in Geneva, August 13, all her competitors being men.

Lowville Is Greeted

"Greeting to Lowville," dedicated to L. B. Askins, director of the Lowville, New York, Academy Band, was broadcast over NBC by the United States Navy Band, under the direction of Lieut. Charles Benter. Ralph Herrick, director of the Springfield High School Band, is the composer.

In the spring contests Lowville tied for first place with the Port Washington High School Band in state competition, thus winning the right to enter the National.

Harry's String

As you will see after reading the following list of piano contests entered and places won, that Harry Hurst of the Joplin, Missouri, High School Orchestra, has a string of them.

First: Missouri State, '34; Neodesha, Kansas, '29 to '32; S. E. Div. of Feder-

ated Women's Club (Kansas), '32 and '33.

Seconds: Neodesha, Kansas, '33; Joplin, Missouri, '34; Tri-State, '34; Nat'l, '34.

Third: Tri-State '33.

Harry also has played the bassoon for three years and won second place in the city of Neodesha contest in 1932. At the National Contest at Ottawa this year Harry sure did his share. He played in the Piano Solo Contest; played first bassoon in the Joplin Orchestra; accompanied G. Duran, second division violin winner, and Joan Harrison, second division 'cello winner.

Uniforms in Sight

Plans are under way for a concert to be held in November by the Rocky Mount, North Carolina, High School Band. Edward A. Parker, director, says his forty-five piece band needs uniforms and in this way he hopes to start a fund for them.

"The Trumpeter" Calls

All Clayton, Michigan, High School Band news and announcements will come out in "The Trumpeter"—"The Trumpeter" having taken the place of the Clayton "Tattler" and "Band News Letter."

Call No. 1—Edward Kamke and Lawrence Downer are new baritone players in the first band. Lawrence was transferred from trombone and Edward from cornet.

Call No. 2—New members on trial in the drum section of the first band are Hal Roberts, Marjorie Lord, Billy Rodgers and Elaine Huff.

Making Hay in Kingman

Down in Kansas they make hay while the sun shines—meaning that vacation time doesn't go to waste in Kingman. Bernard Regier got together both a band



and an orchestra, each of approximately forty-five pieces, in a project of free instrumental instruction.

As a result of this summer's work, twenty-six young folks will be initiated into the senior band and twenty-two in

October with all its goblins and witches is here. What's your band and orchestra doing on Hallowe'en? I'd like to see your bass player, with his sousaphone wound around his neck, bobbing for an apple. How about a picture of him in this pose? Anyway I'd like to have all the latest regarding your band and orchestra, and don't forget the soloists.

M. P.

the senior orchestra. The others will make up a junior band and orchestra. Pictured here is the band.

Ye Winfield Trumpet Section

For its excellence of precision, balance, tonal quality and climaxing power the trumpet section of the Winfield, Kansas, High School Orchestra won critical mention at both State and National Contests. From left to right these boys are:

Carman Ellinger, virtuoso 1st trumpet, with a strong yen to play the Rhine Journey in sextuple tongues. Due to his



native tendencies to tie a trumpet into intricate knots, he earned a position in the first orchestra while only in the 7th grade and was from thence dubbed "the Pup." "Pup" is now a freshman in high school.

Dick Brummett, third trumpet, and nicknamed "Iron Mouth." "Iron Mouth" has that job which makes many strong men quake at the knees—that of producing a good clean low register of immense size. His success is attested by the deafening of the first trombonist and the nervous breakdown of the back chair violas. "Iron Mouth" also is a freshman.

Jack Welfelt, called "Languorous." He is entrusted with the exacting job of balancing the left hand end of the section. The ease and smoothness with which he does it, not to say nonchalance, earned him his name. Although only a sophomore, "Languorous" is beginning his fourth year of 100 per cent service to the band and orchestra. He also plays first French horn in the second orchestra, which for three consecutive seasons won the Oklahoma-Kansas League championship.

And Karl (Shag) Wilbur, the grand-

pappy and war horse of the section, occupying the position of tutti first trumpet. "Shag" is a senior and is beginning his sixth year of services to the Winfield musical organizations.

Paul Painter is their director.

Watch Our Dust

Picture No. 1

Dressed in white and looking fit and fine for this occasion is the Effingham, Illinois, High School Band. Director Andrew Mikita has on a dark uniform and is standing on the far end on the right hand side.

Last spring in the Illinois State Band Contest Effingham entered in Class C. They placed in the Second Division. This put more "wim and wigor" into the band, and they have vowed by all the points that it takes to place in First Division that they are going to be among those first next spring.

M. V. Chautauqua

Picture No. 2

Here is the Juvenile Orchestra, composed of eighty-six boys and girls. These boys and girls (their average age was eleven years) played at the Miami Valley Chautauqua in Franklin, Ohio, Sunday, July 22, under the direction of Herbert O. Pepper of Dayton.

They played thirteen numbers of various types: march, overture, polka, caprice, waltz and reverie. Three solos and one duet were also given. Donald Warner soloed on the cornet, Donald Fraser on the violin, and Charles Conway on the trombone. A cornet duet was given by Robert Corbin and Dale Hohenbrink.

In the Dayton high schools there are three orchestras, beginner, junior and senior, with a membership of over two hundred. There are also orchestras in six of the grade schools.

New Mexico Festival

Picture No. 3

On April 5 to 7 the Great Southwestern Music Festival was held at Roswell, New Mexico. The Festival was divided up in several parts, such as the high school band, pipe organ, string choir, high school chorus, piano tournament, boy scout band and high school orchestra. Each of these divisions was given its turn to perform. Joseph E. Maddy and Mrs. Merl F. Cramer were guest conductors.

Then on Saturday the Music Festival ended up with a visit through Carlsbad Cavern, one of the things for which New Mexico is famous.

Memphis Makes Good

Picture No. 4

'Way down south in Memphis—not in Tennessee, but in Texas—is the Black and Gold Band under the direction of Glenn A. Truax. In October, 1932, Mr. Truax got together a band of fifteen pieces, and by January, 1933, the band numbered thirty.

In the beginning the band was self-supporting and had to prove its worth to the townsmen. And they did. Now the band is always in demand for concerts at public occasions.

Donned in their new uniforms and in the pink of condition, these Memphis boys went to the 1934 State Contest and made a rating of excellent and were recommended to go to the National Band Contest. The band now numbers forty.

"Goldman Club" Organized

In honor of Edwin Franko Goldman the Northern High School Band of Flint, Michigan, has named their newly organized club the Goldman Club.

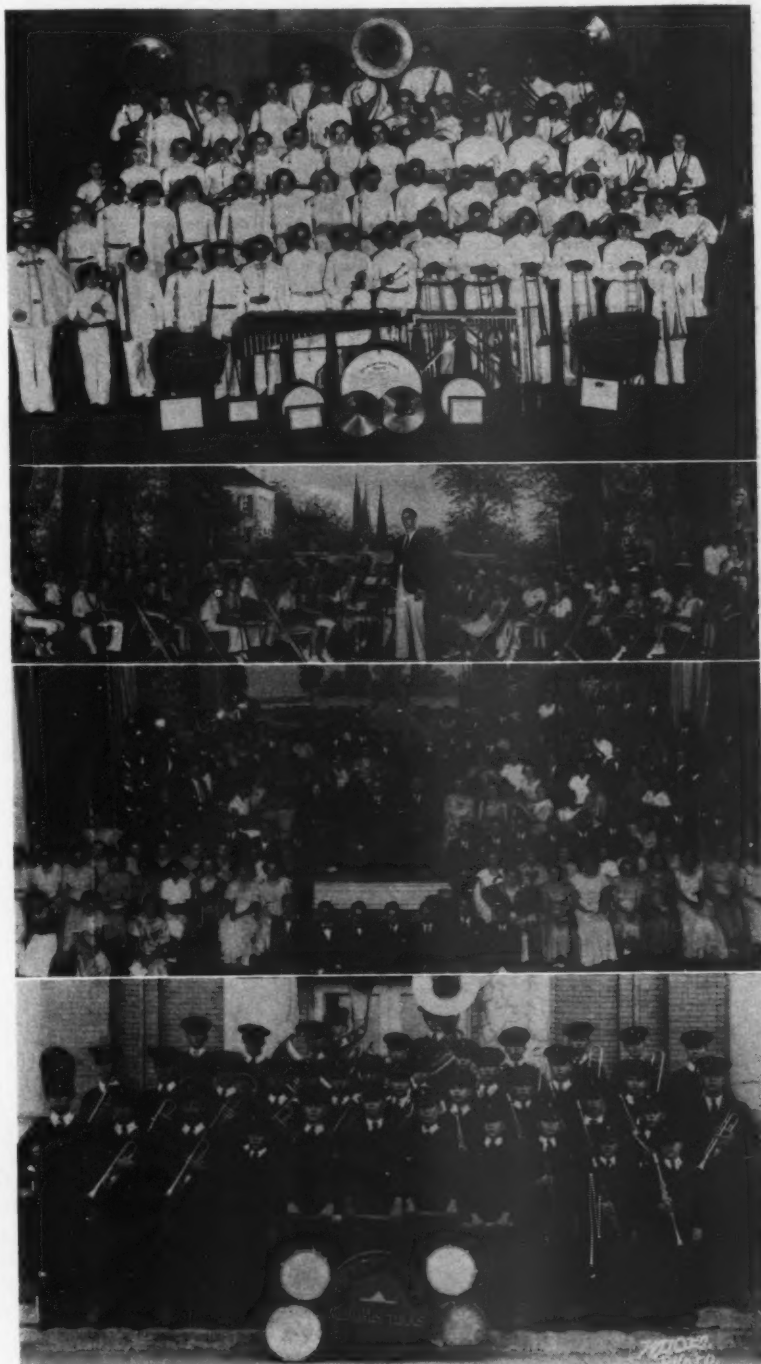
Officers elected at the first meeting are: Richard Tillinghast, president; Russel Barrymon, vice-president; Irene Bessolo, secretary, and Carlton Wodtke, treasurer. Meetings are to be held every first Thursday of the month at 7:30 p. m. Matters of business are discussed, which precede a short program. The club's goal is to do its best to benefit the school through the band and to stimulate good relations between the administration and students.

All members of the first band are eligible for membership, providing they are in good standing. Pins are to be distributed as follows: One year in club, bronze; two years in club, silver; three years in club, gold.

Nathan D. Rosenbluth has the club well organized, and much credit is due him for his great assistance.

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the boys have band from seven to eleven-thirty in the morning and in the afternoon from one to four-thirty. And do they love it! Mr. McCampbell says the boys enjoy most the brilliant numbers.

Many outside engagements are played—three days in St. Louis in August, and at the American Royal Stock Show in Kansas City for the second year. Last year they broadcast over a national hookup.

Some Boy—Francis

When he was in fifth grade, Francis Stevens began his cornet study under H. D. Darling, then director of the Arthur High School Band.

Noting his aptitude for this particular instrument, Mr. Darling moved Francis into the band. Two years later he began studying with Turner Nearing, and Mr. Nearing has been his teacher since.

During his eighth year at the grade school, Francis became first chair cornet soloist with the high school band and has retained the position continuously. That same year he tied for first place in the Illinois State Grade School Contest on cornet.

Both in 1932 and 1933 he won District, State, and National Solo Contests. In 1933 he won a scholarship to Interlochen, being third in the separate competition among the outstanding musicians on the different instruments. In 1934 he placed in the Second Division.

Besides being the featured soloist with the Arthur Band and appearing as guest soloist with the Decatur Civic Orchestra, Francis is the leading tenor soloist in the chorus and boys' glee club, and is an honor roll student.

Sturgis, Michigan

Mable Hafer, News Reporter

Living up to their reputation and starting the new school year off with a bang, the Sturgis, Michigan, High School Band won its first contest of the new school year at the St. Joseph County Fair. The band won first place among Class B bands for the third successive year.

Due to some error it was announced that Sturgis had won second place, and it was not until some fifteen minutes later that the error was corrected, and then did those Sturgis musicians and townsfolk go wild.

Sturgis placed in the First Division for Class B marching bands at the 1934 National Contest.

Hear ye! Hear ye!

Marcus Wolkenhauer is our News Reporter and Subscription Agent in Berlin, Wisconsin. All you "Berlinites" get your Two-Quarters-and-a-Dime together as Marcus will be ringing your doorbell any day now.

Camden, Arkansas

Dorothy Linebarier, News Reporter

Back in harness again, the Camden, Arkansas, High School Band has already played at two football games.

At the last meeting of the band twenty-



seven of the members met at the home of Mr. and Mrs. Linebarier for their weekly practice with Director L. E. Crumpler. There were several new members and guests, including a number of mothers who are members of the band auxiliary. After practice sandwiches and cold drinks were served. (Wish we'd been there.)

Jack Wins S. M. Baton

Jack Dalby of Topeka, Kansas, is now twirling a glistening S. M. baton. He made well use of his vacation, gathering his subs from all over the United States, and even one from Hawaii.

How did he do it? I'll let you in on it. He attended Interlochen this summer. However, it's not necessary to attend a summer camp in order to get the well known 35 subs. You can find them all around you right in your own home town. Let's get busy on our baton right this minute.

Huntington, Indiana

Jay Young, News Reporter

Reporter Young is acting the part of a true S. M. News Reporter and Sub Agent. Having been at it only a short time, he has already rounded up a tidy list of subs.

More Clayton Calls

The last of its series of outdoor concerts was given on September 29 by the Clayton, Michigan, High School Band. Playing the state contest number, "The Cavalcade Overture" by Holmes, the band was under the direction of Sidney Moore.

Also, the Clayton drummers are planning a long march some Saturday. Probably not a march from Boston to New York, as one drummer did, drumming all the way, but one of shorter dimensions.

Stamps, Arkansas

Hilma Keith, News Reporter

One of the most talented musicians of the Stamps, Arkansas, High School Band is Clinton Parker—more often called "Junior Boy." "Junior Boy" is only ten years old and has won first place in the junior cornet solo division in the State Contest for two consecutive years.

He attended the National Band Contest in Des Moines and has an invitation to enter the national contest in Honolulu. At the rate "Junior Boy" is going, we expect to find him listed among the First Division winners when he enters the high school contests. L. E. Crumpler is director of the band at Stamps.

One for Ripley

Victor Heide, post-graduate at Hammond, Indiana, High School, is probably the only person in the United States who can play two trumpets at the same time, harmoniously. Besides this Victor can play any instrument, in fact he can play four instruments at one time.

For the boys' glee club he plays the piano and in the boys' band, the trumpet. Now he has in mind organizing a Hammond High Dance Orchestra. Victor picked up his knowledge of music at the Niles,

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Follow the Leader	Gilmore
Frolic of the Clowns	de Berton
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Gen. Washington's March	Kovacs
Happy Days	Parker
Hay Makers Festival	Parker
Little Lords and Ladies	Holton
Masquerade Party	Graham
Merry Gondolier, The	Franklin
Moonlight on the River	Franklin
Sailor Song	Richards
Shepherd's Song	Preston
Song of the Canoe	Macaulay
Strolling Troubadours	Richards
Swing Song	Hunter
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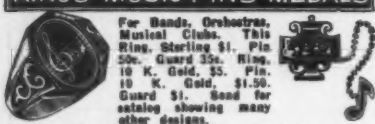


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VISIT OUR
BARGAIN COUNTER

Page 42

Michigan, High School and is taking music appreciation at Hammond.

At the present time Victor has a steady job in Hammond as a one man band.

Hinsdale, Illinois

Michael Pozgay, News Reporter

Meet Michael Pozgay who is ye S. M. town crier in Hinsdale. Mike is a senior in the Hinsdale Township High School and plays cornet in the band and orchestra.

This is his fifth year of music. He is going into his third year in both the orchestra and chorus, being student director of the orchestra last year. This year Mike is student director and president of the band. He is also going to teach in the grade school.

Mike is now studying with Mr. Llewellyn of the Chicago Symphony and has studied theory with Mr. Buckborough, director of the Hinsdale Band. Mike plans to follow music as a career.

First H. S. Band in U. S.

It was in 1907 that the first high school band in the United States was organized, and that band was the Rockford, Illinois, High School Band. John T. Haight organized this band, and he is yet director of the band. The band takes part in parades, concerts, football games, and at commencement. They also play at church programs.

The orchestra is a much newer organization at Rockford High, being organized in 1918 by Mr. June E. Bornor, the present director. The orchestra plays at assemblies, concerts, luncheon clubs, and the Mendelssohn Club—a music club at Rockford High.

French Band and Orchestra

At the Northeast High School of Kansas City, Missouri, the total enrollment of the band and orchestra is 140. The band department is to be divided into two—one period for concert work and one period for military work.

The orchestra has more members than it had last year and a more difficult type of music will be played. The orchestra will probably play at all of the assembly programs. Mr. French is director of both groups.

Introducing

Marjorie Bawmann of the Rock Island, Illinois, High School Band who has just been chosen S. M.

News Reporter and Sub Agent for the band. As an initial starter as Sub Agent, Marjorie sent in a list of thirty-three subs. Not needing any more extra batons at the time, the band took advantage of the commission proposition. This proposition is quite nourishing to the band fund. Try it. Mr. Berchekas is director of the R. I. H. S. Band.

We shall hope to receive lots of band
(Continued on Page 34)



A Little Serman on Co-op

By James R. Gillette

A MAJORITY of America's high school bands are tuning and turning their thoughts toward coming band contests. I say "coming" because days and months fly by so quickly, particularly for those who are real workers. I know of no class of workers who are more busy or who receive more pleasure from their busyness than the thousands of high school boys and girls who *make* our bands and orchestras. It gives me a thrill just to think of them all, to say nothing of hearing them all—if that were physically possible.

Again, I know of no class of workers who give as much as the hundreds of band and orchestra conductors scattered all over America. Rehearsals morning, noon, and night. Then to bed, but no sleep because the oboe plays flat; the tuba cannot play without fuzz on his tone; the clarinet section plays high notes out of tune; the new composition at hand needs re-scoring in places. "When will I get the time for all these problems?" is the thought which passes through your conductor's mind. The next morning at rehearsal he may seem cross. Here is a tonic for this good man. Try it on him by joining my new society, the CO-OP.

I must now explain to you what the CO-OP really is. You know about the NRA your father joined 'way back last summer. He did so to CO-OP with our country and President Roosevelt. In other words, my society is the great society of CO-OPERATION-ERS. I call it CO-OP for short, to be in style with the NRA, the RFC, etc., etc.

Co-operation is a fairly long word but not a new one. The idea had its derivation with the beginning of time. No where is the application of its true meaning more needed, than in the rehearsal room. I know you will agree with me. You cannot co-op alone, for it takes yourself in combination with others. And, when there is one conductor and there are eighty co-ops in front of him and just below him, think of the problem involved. You will remember that the Great Conductor,—the greatest ever known,—said that where two or three were gathered together great things might come to pass—providing—there was co-operation with Him. This is not a lecture or a sermon to the boys and girls who read the SCHOOL MUSICIAN. It is rather, a talk to show you that YOU are the CO-OPS in school music. To you, who are mathematic sharks I might put it this way:

Your conductor: contest piece:: your

band: co-operation.

"What is there to co-operate with" you may think while reading this (I hope you read it). I will mention a few and ask you, just for the fun of it, to try them. If they do not work, drop me a line at Northfield, Minnesota, and I will write a new article for the SCHOOL MUSICIAN and tell why good old co-operation failed, for the first time, in 1934.

1. Your conductor will ask you to practice at home. You may think to yourself: "I will start Friday after school," or, "I'll get going next week," or, "We will rehearse this number so much and SO long that I won't need practice outside of regular rehearsals," or, "I am one of ten in my section, I'll get by." As head of the CO-OP society and chief organizer, I call you old "lazy-bones" and you cannot remain a member.

2. Your conductor will call a sectional rehearsal (there should be more) and you just don't feel it worth while. You slyly say to your self: "Darn these sectional rehearsals. Who does he think I am! I can play that stuff now; why get me sick of it?" As head of the CO-OP society and chief organizer, I call you old "Shirker" and you cannot remain a member.

3. Your conductor will place you on a second part when you desire to play a first part (there should be more good-second-part-players). Then I hear you thinking: "If I am not good enough for a first part, I won't put myself out in working on a second part. Anyone can play this part; I am too good for it." As head of the CO-OP society and chief organizer, I call you old "Won't-er" and you cannot remain a member.

4. Your conductor will ask your band to remain quiet while a certain individual or a certain section tunes. Here you will think a BIG thought: "Now is a good time to ask Mary Kabibble if she is going to the picture show (she should be home practicing)." Rap! rap! rap! from the conductor's baton. From you, "I didn't do anything so terrible. Just talked with Mary Kabibble. What ails him, anyway!" As head of the CO-OP society and chief organizer, I call you old "Gabber" and you cannot remain a member.

1934 is still a brand New Year. The best year you have ever lived—if you desire to make it so. As head of the CO-OP society and chief organizer, I desire with all my heart to call you new "OPPORTUNITY" and you can remain a member.



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An Item from North Carolina

College bands in North Carolina have taken the greatest spurt in their history. Notably the bands at Davidson College, University of North Carolina and N. C. State College have shown phenomenal growth. The band at Davidson is fully twice as large as last year and is already playing a much stiffer grade of material with very satisfactory results. All three bands named are under the direction of men formerly prominent in the public school music field in the State. Mr. Earl A. Slocum, who directs band and orchestra at the University of North Carolina was formerly identified with the orchestra of the Greensboro, N. C., high school. C. D. Kutschinski who holds a similar position at State College was a former Supervisor of Instrumental Music in Winston-Salem, N. C. James C. Pfohl, Head of Music at Davidson College was formerly with Winston-Salem and has considerable fame as an organist in addition to his reputation in the band and orchestra field.—James L. Harper, Director, Lenoir, North Carolina, High School Band.

Will Mr. Wagner Please Arise?

Robert Wiening of Reedsburg, Wis., writes this interesting letter, expressing his gratitude for the benefit he has derived from Mr. W. W. Wagner's monthly articles in *THE SCHOOL MUSICIAN*:

Dear Sir:

I owe you much. The reason is that I read your article about correct lip- ping for cornetists in one of *THE SCHOOL MUSICIAN* magazines last Spring I am a cornetist, or rather I try to be, and was unfortunate enough to have started in the wrong way. After ten months of practice, I had only a range of two octaves. I read your article and changed lip- ping. Now in less than five months I have a range of two and one-half octaves, ranging from G below the staff to C above the staff. Also I am able to produce a better tone. All these improvements are the result of reading your article and regular practice. If I had a thousand dollars, I ought to give them to you.

George Hamilton, said the contest was the largest, most spectacular event ever held in Des Moines in his nineteen years as head of the Convention Bureau.

Prize Fighter—Well, I'm going now, dear.

Wife—Good luck, Mike—and I'll call up the dentist and tell him you'll be there in the morning!

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

Here, band parents, is a most interesting letter just received from Mrs. F. O. Lewis, President of the Music Boosters of the West Lafayette Public Schools, Indiana, which I am sure you will all enjoy reading. This is a sample of the kind of letters you will find every month in "The Back Parlor." But, unless you contribute your letter of facts, we won't let you stay for the refreshments. So write. Here is Mrs. Lewis's letter.

● "We have had a school band four or five years—struggling along. We all thought it a fine thing but did nothing by way of encouragement for the group as a whole. Last January an S.O.S. was sent out to all those interested in Public School Music to meet and talk things over. Out of that meeting grew 'The Music Boosters of the West Lafayette Public Schools.'

"As the band seemed to be the organization that needed encouragement most, we decided to buy uniforms. We wondered just how to raise nearly five hundred dollars. But with a song in our hearts we got busy. Dues were 25c a semester. The Parent Teachers' Organization made us a gift of \$50. A benefit card party netted over \$60. We had two concerts given on consecutive nights by the band, orchestra and a young man reader. These netted us \$106. (Admission was only 10c). One feature of the ticket sales of which I had charge was to send one hundred tickets to each of the luncheon clubs of the city. Some bought the whole block—some a few and one or two none. Several donations of \$5 each by former band men were given us.

"We sponsored a magician who gave two matinee and one evening performance in the School Auditorium and received a percentage. Held three 'bake sales' which averaged over \$20 apiece.

"As a last feature an old fashioned ice cream, cake and strawberry social with a band concert was held in June on the school grounds. We had a large crowd, everybody had a good time and although we cleared only \$20 we plan to repeat it next June.

"In March we purchased our uniforms, and in April sent the band of fifty-five members and the leader to Logansport to the Regional Contest. Perhaps you already know they placed second in Class B. We were very

proud of our boys and girls and commended them highly, as this was their very first appearance at an affair of that kind.

"The following week we gave the youngsters a big 'pot-luck' dinner followed by a short snappy program. Such men as our Mayor, President of the School Board and School Superintendent gave those youngsters inspiring talks that they should never forget. A gift of leather was given to Mr. L. B. Elmore, our band director.

"Our organization met every third Wednesday of each month during the school year. At the last meeting a constitution and by-laws were approved and adopted. New officers were elected. It was found we had taken in during the four and one-half months, \$399.65. We have an active membership of fifty-five.

"We had our first meeting this year in September. All committees are at work. The Ways and Means Chairman and her group have arranged an activity for each month. They are putting out mimeographed programs and all members are on one committee or another. So far we have had one 'bake sale.' In two weeks we will sponsor a musical program which is an activity we hadn't planned in the beginning. Also the twenty-sixth of this month a rummage sale will be held. There will be two musical concerts this year which will include the band, orchestras and glee clubs. One held in November and one in March. A benefit dance in January—card party in February—two more 'bake sales,' and we have the promise of having a good movie to sponsor as soon as it can be arranged. These are some of the activities which are our money-makers.

"Our new project this year in all probability will be the purchase of an instrument which may be used in either band or orchestra. Just what it will be will be decided later.

"Yes, we plan to send both the orchestra and band to the state contest this year.

"Giving credit where credit is due I wish to say that only by the splendid cooperation of our School Board, Superintendent of Schools and the teachers have we been able to accomplish what has been done."

(Turn to next page)

INSTRUCTIVE TALKS TO CLARINETISTS BY ALEXANDRE SELMER

"One of the Greatest
Woodwind Players
of all time."

International Musician.



It might be somewhat interesting to mention that my first Talks to Clarinetists was issued in 1912. Since that time nearly 300,000 of my various Clarinet Talks have been printed and circulated. I came to the United States in 1904 to join the Boston Symphony Orchestra. I was engaged after the sinking of the French liner Burgoyne, carrying with it several members of the Boston Symphony Orchestra, including that fine clarinetist, Leon Pourteau, a friend of long standing, and a former colleague of mine in Paris. It was my difficult task to replace this great artist. After several seasons with the Boston Orchestra, I served as first clarinetist with the Cincinnati Symphony Orchestra, and later with the New York Philharmonic Orchestra, under the direction of that renowned conductor and composer, Gustav Mahler. In Cincinnati I had as colleagues such well known clarinetists as Joseph E. Elliott, the present principal clarinetist of that organization, and Joseph N. Weber, who later became president of the American Federation of Musicians.

Never were opportunities more plentiful than now for the competent woodwind player. There are about fifteen nationally known symphony orchestras in the United States, and a great number of large orchestras more or less local in character, playing the highest class of music. To the woodwind player who is willing to study seriously and strive for the best results, there is no country offering as fine future as the United States.

We have many clarinet players of talent who are striving under some difficulty owing to the lack of a definite school of clarinet in America. The large number of comparatively new symphonic organizations here have drawn rather heavily on European talent, and there are surely as many, if not more, fine reed players in America than in Europe today. Frankly, due to the musical progress of the United States, I rather doubt if it is going to be necessary to engage reed instrument players from Europe in the future.

With music being taught in the public schools to the extent that it is, and an increasing number of fine clarinetists directing their activities toward teaching, this country will produce its own woodwind artists in the future. (to be continued)

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Only one award can be made for the reporting of any one instrument—and that award will be made to the informer who makes the first report.

Get busy on this today—look over the instruments in your Band—jot down the serial number of each York Instrument, together with the name and address of its present owner. Send this list to us promptly. Entries will close November 30, 1934, and awards will be announced one week later. In case of a tie for any prize offered, duplicate prizes will be offered to each tying contestant.

Get your report in promptly, so that you will be first in case you report one of the three oldest Yorks.

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The Back Parlor—Continued

And here is word from a very young Association, formed but a few months ago. This letter comes from Mrs. B. K. Wentworth, Secretary of the Band Parents' Association of West Frankfort, Illinois.

●“The first big thing that we attempted was to send the band of 87 members to the Century of Progress this last summer. We were invited to help put over the program at the Fair on ‘Egyptian Day’ and right then had a test of our ability. To do this we must raise at least \$500 in two short months. We went over the top and raised very nearly \$540.

“To raise this money, I as Secretary divided my associates into groups of ten, each with a captain and allotted each group to raise a minimum of \$10. This they could do as they saw fit. Some put on card parties, some lawn parties, and others ‘donated’ as the weather was extremely hot at the time. Then we had a Band Concert every so often and ice cream was donated by the members and sold netting us about \$20 each concert. We arranged to have some local baseball clubs put on a benefit game while we sold lemonade, and this brought us about \$50.

“The effort went over wonderfully, the Band playing two concerts at the Fair and one in the West Lounge of the Allerton Hotel, all of which seemed to be very much appreciated.

“The Band is directed by Theodore Pascheday and is made up of both Grade School and High School children.

“Our first desire is to promote music, then, later, to show it off to the world. To do this, we must have the correct instruments as well as the best instruments. Later, if our first point goes over, we will try to supply uniforms. To date, we have always dressed our band in a very simple but neat outfit, something which will show them up but not attract the attention away from the actual work of the individuals.

“Right now, as new as we are, we are in quite a flutter and are trying to pull our real plans out of a maze of suggestions. For that reason, I have merely told you what has happened to date and perhaps, in the future, if you wish, we will be able to tell you something real interesting.

“Until then, we will be working hard to do real things, keeping in touch with you and the rest of musicland through the SCHOOL MUSICIAN.”

(Watch for more fine letters next month.)

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Evelyn Elias, Cornetist

1934 National First Divisioner

Omaha, Nebraska

(Picture on cover)

In the cornet division of the National Solo Contest at Des Moines, Iowa, last June, fifty-two sincere but ambitious contestants performed their numbers. Among them a little girl by the name of Evelyn Elias from Omaha, Nebraska, so pleased the judges with her work that she won the ranking honor of First Division.

Evelyn's musical career did not begin, as the story books say, at the tender age of six. She was eleven when she first took to music, although her father is himself an instrumental instructor and a cornet soloist of considerable reputation. The parental influence did appear, though, in Evelyn's selection of an instrument, though her decision and her interest came from within, and

her sincerity and application to study are doubtless most responsible for her rapid progress.

Evelyn is now sixteen and a junior in the South High School of Omaha. She is an important performer in the cornet section of the high school band, and although her preference in music leans strongly to the classical nature of the concert stage, she finds release for her emotions, too, in her occasional work with several girls' dance bands. Her father has been her indulging instructor and has taught her much of the importance of the embouchure. Evelyn is a high credit to instrumental instruction in the schools, and as she continues her work and study, she is destined to go a long way.



The Hobart Band in Concert

This poem was written by John Packham and dedicated to the Hobart, Indiana, High School Band, Class B, National Champions. John is a member of the Hobart band.

The curtain is pulled and before you stands
The Hobart High School Champion Band.

Announcements are made and then
It is time for the concert to begin.
As Mr. Revelli steps to the stand
Full attention is given by the band.
His hands are raised and with the words "play light."

Has started the band—to the people's delight.

As the first number nears the close

They'll say, "I'm glad we'll hear some more of those."

Then as the concert continues on
We next hear the overture "Phaeton."
With a great applause just as before
The band next plays an encore.

This number is, to the people's joy,
None other than the "Whistling Farmer Boy."

And when the concert nears the end
The audience wishes they could hear it over again.

Upon leaving with the thought of being well repaid

They'll all remark, "How well the band has played."

And when the next concert comes, regardless of the snow or rain,

You can be sure that they'll all come back again.

A Calendar of State Events

(Continued from page 20)

visors who were appointed at the previous Festival clinic. The clinic for the study of the selections to be used at the next Festival will be held December 7 and 8. At this time under the direction of George Wilson will be convened the Second All Kansas Festival Band.—Frank A. Beach, Emporia, Kansas.

ILLINOIS

The North Central District held their annual clinic in the Joliet High School Saturday, September 29, the Joliet High School Band acting as a clinic band and played all numbers requested and had in their folios everything on the list which is published. Mr. H. H. Nigro, Director of the West Aurora High School Band, was elected district chairman for the coming year and the Northwest district contest will be held in the West Aurora High School early in April.

The Amish sect near Peru, Ind., is making a test case out of their refusal to abide by the compulsory education law, which requires attendance at school until the sixteenth year. Objection is due to "frills" such as athletic events, social affairs, etc.

The Medical Research Council of England has discovered that there are more red-headed boys than girls; also that changes in the color of eyes and hair are always to darker, never to lighter shades. A baby's blue eyes may become hazel, but brown eyes will never turn to blue.

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Selmer (Paris) (No. 17M) B \flat Boehm clarinet, metal, sil. pl., 17-7, fork B \flat , new shopworn, in case	153
Selmer (Paris) (No. 17M) A Boehm clarinet, metal, sil. pl., 17-7, fork B \flat , new shopworn, in case	128
Marcil Boehm, sil. pl. metal flute, low pitch C, closed G \sharp , new shopworn, in case.....	72
Conn alto saxophone, nickel pl., in case	45
Buescher alto saxophone, sil. pl., gold lined bell, in case.....	86
Selmer (Paris) alto saxophone, sil. pl., gold lined bell, in case.....	152
Holton tenor saxophone, gold pl., satin body, burnished keys, in case	104
Buescher bass saxophone, sil. pl., gold lined bell, in fine shape.....	120

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(Continued from Page 28)

news and pictures from you from time to time, Marjorie. Let's have the Rock Island High School Band represented in our next issue.

Parsons Performs

A most enjoyable assembly program was given by students of the Parsons, Kansas, Senior High School and Junior College at the West Junior High School.

Maurice Thomas played a violin solo, "Adagio"; Robert Hume, a flute solo, "Souvenir"; and Helen Oliver played a piano selection. Frances Campbell, accompanied by Margaret Bell King, played a violin selection, "Star Dust."

The applause of the program was so great that there will probably be more of these assemblies in the future.

New Uniforms in Offing

Stockton, California, High School band members are getting a good workout, reports Mr. Heisinger, the director. They have a large schedule of games for time to play, and several concerts are in line. One program, probably the largest of the season, will be given to raise funds for new uniforms.

Hammond Dons New Togs

All duked up in their new uniforms for their first fall concert, the boys of the Hammond, Indiana, High School Band feel mighty proud. The uniform consists of a double breasted coat and long trousers of oxford grey, trimmed in purple. The Sam Browne leather belt, white shirt, and black four-in-hand tie finishes it off.

A Brand New Dance Band

Frank Stachow of Hornell High School, Hornell, New York, is the director of a dance band which is being organized with the support of the Hornell High Student Council.

Students of Hornell will be entertained by this band at all high school dances and entertainments. Let's all wish the boys good luck in their venture.

Kind Words

Our band members enjoy reading *The School Musician*. We all appreciate it very much. I wish you future success, as do all my fellow band members.—*Elsie Jennison*, Chester, West Virginia.

The brevity and conciseness of your articles make the magazine of especial value to high school students who snatch but seconds between preparations for classes to do their magazine reading.

Your news is up-to-the-minute. I find nothing more inspirational and inviting than an account or picture telling and showing what folks are doing in remote or prominent places.—*Bernard Regier*, Kingman, Kansas.

We bank on *THE SCHOOL MUSICIAN* and quite frequently discuss articles from its pages during our regular rehearsal. Never an issue goes by that we don't have displayed on our band bulletin board some worth while article from *THE SCHOOL MUSICIAN*. I truly believe *THE SCHOOL MUSICIAN* to be the best musical magazine published, not only for the student, but the band director as well.—*Kelsey Kirk*, Music Supervisor, Julesburg, Colorado.

SCHOOL • DANCE • BANDS

● DURING THE PAST five years, Lincoln High has maintained a dance orchestra of from ten to fourteen pieces. Membership in this organization is considered an especial honor for only the highest ranking members of the band and orchestra are eligible for membership.

The school social committee pays for all music used and it, of course, follows that the orchestra plays for all social hours. For informal, formal dances and other parties, such as those sponsored by the Band Parents Club, where admission is charged, the orchestra makes a charge for its services. All of the money earned in this manner is turned into the band fund.

The chief aim of the organization is the musical development of each member. A serious study is made by each member of how radio orchestras obtain their effects and an attempt is made to duplicate them. "Faking," and so-called "hot stuff" are definitely out. If any player shows sufficient technical ability and aptitude for doing a genuine "hot chorus," permission is, of course, granted. The care exercised in making this group a real musical organization is getting very good results, for many players have gone directly into good orchestras after they have graduated.

The band director's participation in this group is primarily supervisory. A student director is responsible for all rehearsals and purchase of music.

Each member knows that only legitimate playing is permitted and that at any time, if he fails to develop his

tone or technique, he will be removed. It is thoroughly believed that this type organization meets a definite need in any large high school. It not only provides an orchestra for school parties but is a definite challenge to many members in the band and orchestra to develop their own skill to a high degree of proficiency.

Regular band and orchestra rehearsals can never meet the desire of the average high school musician to play popular music in the manner in which he would like to perform it.

Social Orchestra Appointed for North High School, Des Moines

The social orchestra members for this semester were recently appointed by Mr. P. Murray Work, newly appointed supervisor of the orchestra, and Mr. Raymond W. Jones, musical adviser.

Members who were appointed are Herbert Kilgore, pianist; Gail McMorris, first saxophone; Raymond Moore, second saxophone; Eugene Cree, third saxophone; Ross McKinnon, first trumpet; Bernard Smith, second trumpet; Bob Wampler, trombone; Blair Copenhaver, bass horn; and Lyle Shryock, drums.

"Prospects are," according to the "North High Oracle," "that we will have one of the best social orchestras since Mr. Jones came to North High."

"The members of the social orchestra spend much of their time practicing regularly so North students will have an enjoyable time."



8-11-34

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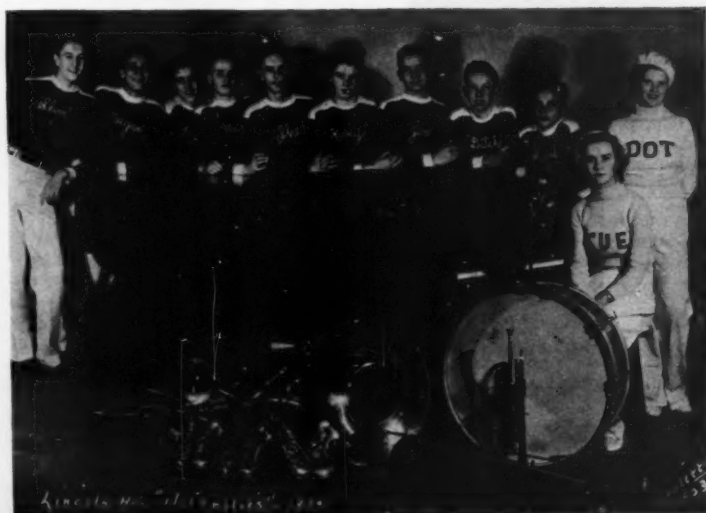
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Dance band of the Lincoln High School, Des Moines, Iowa.



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William Lyons



Howard Lyons

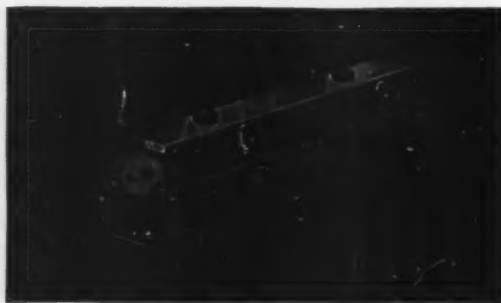


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Given, postpaid, with 15 yearly subs at 60c each. Only 6 cents a month for 10 big issues, any one worth ten times the price. Bandsmen! Orchestrians! Get this for your rehearsal room.

THE SCHOOL MUSICIAN
230 North Michigan Ave., Chicago, Illinois

— Read the Want Ads. Page 42 —



Too Much Pep

● I used to eat wheaties for breakfast every morning. I'd split open the top of the package with a bread knife, sprinkle a quantity of the cereal in an ordinary oatmeal dish, pour in just enough cream, and coat the mixture with some plain white sugar. It wasn't so bad when, grasping the edge of the bed to pull myself out mornings, I'd tear the bed to bits under me. I didn't mind particularly when the steering wheel of my car crumpled under my hands and we turned over three times into the ditch. I thought it was a good joke when I banged the door of my fraternity and the house fell to the ground. But when I tried to kiss the only girl I ever loved and broke her neck, I went back to grape-nuts.

—FrvioL.

Oboe on a Diet

● The custom of inviting musicians to dinner, and then asking them to contribute to the entertainment of the guests, was not unknown in the olden days.

Fischer, a famous oboe player of his time, and still a tradition among players of that instrument, was once asked to a dinner given by a noble lord.

"Of course," remarked his lordship, "you will bring your oboe with you?"

"Thank you, my lord," replied Fischer, "my oboe never sups."

—Prepared for *The Christian Science Monitor*.

Tree Music

Willows are faint soft threads of music

Drawn by an old hand from a violin;
Birches are flute's high notes at dawn-
ing!

Poplars, the tinkle of a clavecin;
Box-trees are drums' low muffled mys-
tery,

And pines, the thrill of bugle-notes at
sea.

—Dorothy Cruikshank.

Soprano's Anthem

Can opener, 'tis of thee,
Friend in emergency,

Of thee I sing.

When my rehearsal's late,
And floors my dinner date,

You save me one big tummy-ache,
Oh, oh, kitchen king.

Departed: Dr. Henry Fairfield Osborn, former president of the American Museum of Natural History in New York, for Germany, Austria, and Italy. The paleontologist, 77 last Wednesday, had decided to turn his attention from 30 years' study of elephants to the study of music.

A. B. A. FORUM

News of the American Bandmasters Association

● Chicago A.B.A.'s were honored last month by the visit of a noted member, Captain R. B. (Dick) Hayward of Toronto, Canada. Captain Hayward arrived in the "World's Fair" city at the tail end of his three weeks' vacation, all of which he spent this side of the Canadian line, visiting many friends and relatives on an extended automobile tour.

While in Chicago, Mr. Hayward was primarily the guest of H. A. Vandercook, who, incidentally, celebrated his 7th birthday on September 3rd. (There's a cipher left out there somewhere, but ciphers mean nothing anyway.) Cliff Balnum staged a dinner party for the Captain on Monday evening, September 24, with the following guests: Mr. Vandercook, Harold Bachman, Victor Grabel, William D. Revelli, A. R. McAllister, Ed Chenette, Robert L. Shepherd, George Gault, Messrs. Keenley and Parks, and George S. Howard.

Harold Bachman also arranged a luncheon for Captain Hayward on the following Wednesday.

• • •

● Quite a number have been elected to prospective membership in our association, and it is hoped that many of these will have completed their examinations and be present at Cincinnati to receive their badges. The list is as follows: C. S. Putnam, Director of Music, N. D. A. College, Fargo, N. D.; George F. Briegel, 1674 Broadway, New York City; N. W. Christenson, Utah Agricultural College, Logan, Utah; James C. Harper, Lenoir High School Band, Lenoir, N. Carolina; George S. Howard, Director Mooseheart Band, Mooseheart, Ill.; Major A. J. O'Callaghan, Culver Military Academy, Culver, Ind.; Ralph Rush, Glenville High School, 810 Parkwood Drive, Cleveland, O.; C. A. Sperotti, Luther College, Decorah, Iowa; George Drumm, care G. Schirmer, Inc., 3 E. 43rd St., New York City; Fred A. Dixon, Director Al Koran Temple Shrine Band, Cleveland, O.; Clate Chenette; and Joseph De Luca, University of Arizona, Tucson, Arizona.

• • •

● Have you ordered for your library that "well red" new book released by the publishers this past summer by our esteemed member, Edwin Franko Goldman, called "Band Betterment?" It is an imposing little volume of

forty-two chapters and a considerable list of illustrations. In his Foreword Mr. Goldman says, "This work is not intended as a technical treatise in any sense of the word, for there are many worthwhile books on all important band subjects. This volume is the result of my studies and my observations. Having been identified with bands since my childhood I have learned to know their needs and their weaknesses. If this book helps in any way to raise the standard of bands and band music, if it proves of any service to bandmasters, I shall feel well repaid for my efforts."

Among several interesting pictures is one of the charter members of the American Bandmasters' Association.

• • •

● A remarkable impetus is given to rapid growth of bands and band music in America by a sweeping, highly pictured, highly colored feature in the September 23 issue of the Detroit "News," magazine section. In red letters two inches high on the front page there is the arresting cry, "Here comes the band!" There are nearly a dozen pictures used in connection with the article, and the A. B. A. comes in for its full share of publicity including a portrait of our president, Herbert L. Clarke. Several of our prominent members are quoted on questions of the band outlook, and the importance of school bands to our cause.

Members who have not seen, or do not have a copy of this fine piece of band promoting for their files, might write to the Detroit "News," enclosing ten cents in stamps, for a copy of the feature. It is well worth preserving.

• • •

● A most attractive card has just been received in the mail from the American Rolling Mill Company of Middletown, Ohio, announcing Frank Simon's Sunday evening concerts (6:30 Eastern, 5:30 Central Standard Time) over the vast NBC Red Network.

The feature is billed as the Armco Ironmaster program, and the colorful folder carries a studio photograph of the broadcasting band, two of Frank Simon, and one of Bennett Chapple the "Ironmaster" who announces the program.

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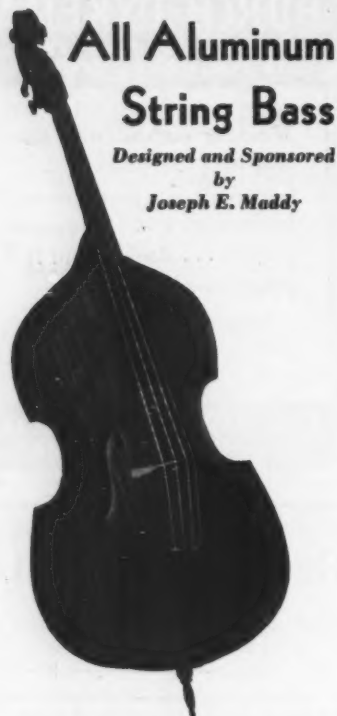
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"Scribbler doesn't write any of these mother-in-law jokes nowadays, I notice."

"No, not since his marriage."

"I wonder why?"

"Says he found out by actual experience that a mother-in-law is no joke."

• • •

Tommy had swallowed a penny and his mother was alarmed.

"Helen," she cried to her sister in the next room, "send for a doctor: Tommy has swallowed a penny."

The terrified boy looked up imploringly.

"No, mamma," he interposed, "send for the minister."

"The minister?" asked his mother incredulously. "Why, the minister?"

"Because papa says he can get money out of anybody."

• • •

He: Do you know the difference between a taxi and a bus?

She: No.

He: Fine. We'll take the bus.

• • •

"Does Bill ever come back to the old farm since he got into the movies at Hollywood?"

"Every summer," said Grandma proudly. "Every summer of the three years he's been away."

"And did he bring his wife with him?"

"Each time," replied Grandpa. "And they was three as purty girls as you ever seen."

• • •

"Now, girls," said the restaurant manager, "I want you all to look your best today. Add a little dab of powder to your cheeks, an take a bit more care with your hair."

"Something special on?" asked the head waitress.

"No," informed the manager. "The beef's tough."

• • •

An international tourist agency inserted an advertisement for a man who was required to escort parties abroad. A young fellow who needed a job badly, applied and was given an interview:

"Good morning," said the agency official. "Parlez vous Français?"

"I—er—beg your pardon?" stammered the applicant.

"Parlez vous Français?"

"I—ah—I am very sorry, but I didn't quite catch—"

"I said, 'Do you speak French?'"

The young man smiled easily.

"Oh, yes," he said, "fluently."

• • •

"She sings, plays the 'cello, is a champion swimmer, and paints beautifully."

"Well, if old George can cook a bit, they ought to get on very well together."

• • •

He: Shall we waltz?

She: It's all the same to me.

He: Yes, I've noticed that!

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REVELATION OILS 1823 WASHINGTON ST.
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Making Strings

(Continued from Page 9)

They do cause trouble. They cause trouble systematically because they are paid to do so. They run the strings through a watch-like micrometer which records with precision the thickness of the string. The small hand on the dial of the instrument jumps when the string is run through if the dimensions are not perfect. One jump and the string in question is disqualified for use on high grade musical instruments.

"The girls who cause all the trouble" are perhaps most troublesome when they are inspecting harp strings. The seven strings on each octave vary in diameter as little as one one-thousandth of an inch. Of course this permits practically no variation from the standard.

American made music strings are held by the foremost artists to be equal or superior to those of foreign manufacture. In fact, we export large quantities of strings. The developments which have achieved excellence of strings produced in this country have come only during the last 20 years. Expenditure of hundreds of thousands of dollars for scientific research and experiment was necessary to perfect the string processing and some of the secrets of manufacture are closely guarded by the string-making firms.

Letters and News

(Continued from Page 19)

treated, has ample practice rooms, concert hall, etc.

November 4 is the date set for the grand opening, and A. R. McAllister, William Revelli, and Gerald Prescott are among the celebrities of school music who will be present on that illustrious Sunday to conduct Mr. Stewart's famous band through the big concert.

Mr. Stewart has worked many months on the plan of this building, and doubtless every school music director will be keenly interested to hear more of this arrangement, conveniences, and innovations. We hope to have that information complete for you soon with many pictures. Watch for the story in an early issue of *THE SCHOOL MUSICIAN*.

• • •

● And here is a letter from Mississippi that may put into words an enigma that has been common to many. If that be true, then those many will want to rise and say, "Me, too."

We see, in instrumentation lists of various band publications, a part de-



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ASK YOUR MUSIC DEALER OR WRITE

scribed as "B \flat bass," and we are wondering just what particular instrument this part is intended for. Of course, this is also frequently listed in parentheses, as "third trombone," but when printed in treble clef it gives rise to some speculation.

There was used, many years ago, in almost all American "town bands," an instrument known as the B \flat bass. This horn was of a size and calibre between our modern baritone and E \flat tuba; pitched, as its name indicates, in B \flat , it had parts published (like tenor horns) in both bass and treble clefs, and the pitch of its tones gave a bass an octave above the E \flat tuba. However, like the tenor horns used in those days, the B \flat bass was usually played "in treble clef."

But we have not seen one in many, many years. The part persists, however, and will often be found, as in olden days, printed on the same staff with tuba parts. In our large bands we are seeing the beautiful voiced tenors coming back into use, and it does seem to us that the E \flat bass itself would be a valuable contribution to many bands. It certainly gives a definiteness of pitch and a blending, the absence of which is quite noticeable after having been once heard. In addition, it completes in symmetrical proportion and balance the pure saxhorn family; providing this section of the band is "topped" with flugel horn. Since the modern band has a complete family of trumpets, and another distinct section in the French horns, would not this beautiful, human-like voice family used as a complete section, give another valuable tone color?—*William Albert Deal, Greenwood, Mississippi.*

• • •

● Burning with envy are we, after reading a card just received from the one and only Edward Meltzer, noted Chicago director and teacher and popular contributor to our pages. The card comes from Basel, Switzerland, and reads:

"Dear Bob: Am writing from Basel where I am studying with Dr. Felix Weingarten in the midst of a series of pilgrimages to Bayreuth, Munich, Salzburg, Vienna, Venice, Milan and Oberammergau."

• • •

● The Oregon State Bandmasters Association has recently been formed with the following officers: President, Clyde Simpson, Hood River; Vice-president, Loren J. Luper, Albany; and Sec'y-Treasurer, Fred H. Wade, West Linn.

In the Music Committee are: Class A, L. E. Wright, 6124 Northeast 27th Avenue, Portland; Class B, W. C. Germaine, Marshfield; and Class C, F. E. Bushnell, Beaverton.

This organization should line up with the N. S. B. A., and we have reason to believe that it is their intention to do so.

• • •

● Carl S. Carter, formerly of Bisbee, Arizona, moved this fall to Neodesha, Kansas, to take charge of the orchestra there. "Okey, Mr. Carter, we have made the correction on our mailing list."

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This Grade School Band is Winning Against Odds

(Continued from Page 15)

chairs there for the desks were screwed to the floor. Band members sat on top of the small desks and put their music on top of the desks in front of them. Not very conducive to following the leader, was it? Yet it worked.

With neither gymnasium nor auditorium we have no place in which to show the public what we are accomplishing. Two or three concerts in our practice rooms were gratifying as far as monetary receipts went, for the rooms were jammed and packed (remember their size) but were highly disappointing as concert halls. Our efforts at entertainment have lately been confined to out-of-door events, which have been more satisfactory. We gave several out-of-door concerts last spring and summer and took part in the Fourth of July parade and celebration, the Labor Day parade, Armistice Day parade and services, and several other events in Elmwood Park.

From a small beginning our band has grown to two units; the Advanced Band, and the Beginning Band. The Advanced Band now averages fifty-five members and there are over forty beginners, most of whom are ready to step into vacancies which occur in the Advanced Band. Our schedule calls for group or sectional practices at each school, school advanced group practices, school beginning group practices, and individual help periods.

Our school board has helped the band in every way possible. Last November they bought new uniforms for all Advanced Band members, the Drum Major, and the director. We owe our most hearty thanks to our school superintendent, Mr. George N. Wells, who has been our good friend and backer from the beginning; to Mr. George B. Calhoun, principal of the Elmwood School, and Mr. Earl Lee, principal of the John Mills School; to Mr. Thomas Carey, President of the Village of Elmwood Park; and to the Parent-Teacher's Association of the schools.

We're working, not just to have a band, but to give the children a knowledge and skill with which to help them make their way in life, to keep them out of mischief, to occupy their leisure, and help secure their future happiness. Those things are more important than even a good band and, best of all, we know we're succeeding in our aims.

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WANTED: Flute, french horn, Bb clarinet, alto and bass clarinets, and other band instruments. Prefer standard make instruments and must be in excellent condition. Give detailed description. B. B. Wyman, 207 W. Iowa, Urbana, Illinois.

EDWARD MELTZER announces that upon his return from Europe on October 8, he will be available for private instruction, lectures, and guest conducting. Write for information on plan which makes his instruction and counsel available in your city. Edward Meltzer, Institute of Music, 64 E. Jackson Blvd., Chicago.

ARRANGERS NOTICE: Write new songs and marches for your school. Arrange them for your band and orchestra. You can do this easily and professionally with our modern twenty lesson course. Full information free. Ed. Chenette, De Kalb, Illinois.

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FOR SALE: Gibson Mandolin style F4 with case. Perfect condition. \$60.00 cash. Inspection permitted at express office. Richard K. Valentine, Rome, Pennsylvania.

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FOR SALE: 100 Grey Cadet Band Coats, \$8.00 each. Caps \$1.00. Military Band uniforms. Regulation and Legion style Band coats. Other uniforms. Bargain prices. Circular free. Jandori, 172 West 81st street, New York, New York.

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Kind Words

Your paper is really valuable, and the only one covering its field.—H. Butterworth, Jr., Washington, D. C.

I wish to congratulate and compliment you on your "I am Music" in the September issue of THE SCHOOL MUSICIAN. It is certainly an epic and deserves a place in the scrap books of all musicians and lovers of music. It is certainly inspiring and elevating. With best wishes, I am, Frank C. Weston, Marblehead, Massachusetts.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1932.

of the **SCHOOL MUSICIAN**, published monthly, except July and August, at Chicago, Ill., for October 1, 1934.

County of Cook, State of Illinois.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, depose and says that he is the Editor and Business Manager of the **SCHOOL MUSICIAN** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The School Musician Publishing Co. (Inc.), Chicago, Ill.
Editor, Robert L. Shepherd, Chicago, Ill.
Managing Editor, None.
Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The School Musician Publishing Co., Chicago, Ill.; Robert L. Shepherd, 505 North Michigan Avenue, Chicago, Ill.; Grace Preuss, 330 North Michigan Avenue, Chicago, Ill.; E. T. Wilson, Elkhart, Ind.

3. That the known bondholders, mortgages and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom each trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT L. SHEPHERD,
Business Manager.

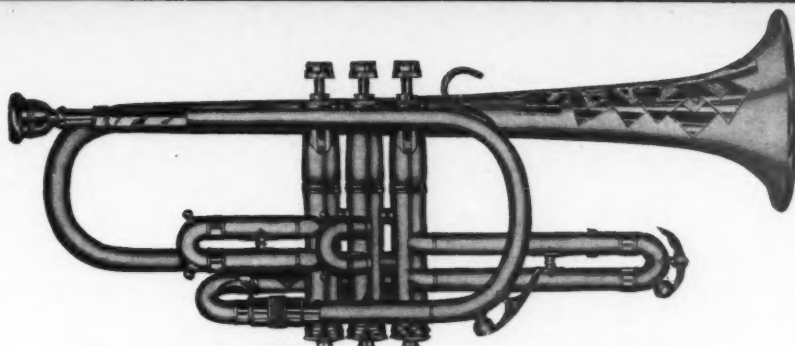
Sworn to and subscribed before me this 25th day of September, 1934.

GRACE PREUSS,
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(My commission expires September 21, 1936.)
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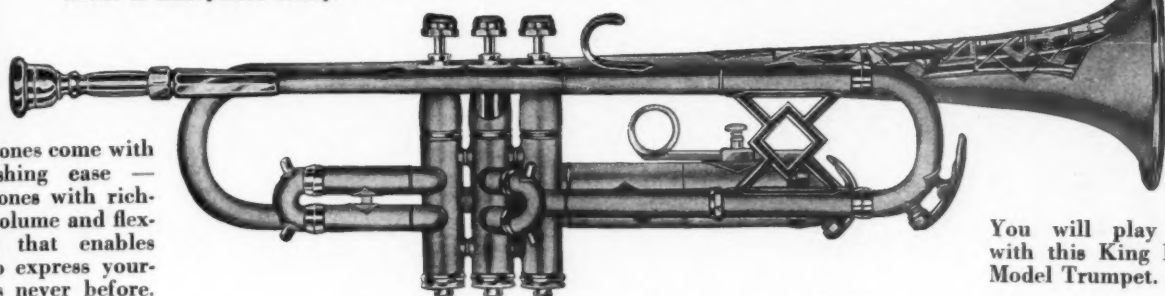


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JOLIET SAX SEXTETTE—First division winner, 1934 National Contest. This group from the champion Joliet High School Band has also attracted favorable comment in radio and entertainment work. The boys in this group are Gordon Pentz, Jack Williamson, Ray Gould, Robert Chignoli, Ross Enniman and Henry Lega. Five of the six play Conns.

VINCENT PATTIE, Cleveland, Ohio, (below)—First division winner, alto saxophone, 1934 National Contest. Vincent is but 14 years old, yet has also placed in first division in two state contests and appeared as soloist before the Cleveland Philharmonic Band. In a letter dated June 21, 1934, he says: "I own two Conn alto saxes and am getting a Conn tenor. I don't think any other sax can compare with a Conn."



LEO BRODZELLER, Waupun, Wisconsin—First division winner, bass clarinet, 1934 National Contest. Also won first place in two district contests and two state contests. Plays first chair bass clarinet in the prize winning Waupun High School Band. He writes on July 9, 1934: "My Conn bass clarinet and saxophone possess the best tone and easiest working mechanism of any I have ever tried."



STAR CLARINET TRIO—Here is a trio of star clarinet players from the Joliet High School Band, which won first division honors at the 1934 National Contest. Left to right: Forrest Allcut, George Munroe and Jack Cheville. All three of these fine musicians are equipped with the famous new Conn wood clarinet.



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We show here a number of the successful artists who won with Conns. Next month we will show still others.

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BAND INSTRUMENTS

DEXTER FRENCH, Dubuque, Iowa, (at right)—First division winner, flute, 1934 National Contest. Gave a most impressive performance and revealed surprising talent. He won on a Conn which he uses exclusively and is a valued member of the Dubuque High School Band and the Dubuque High School Orchestra.



JOHN GRAAS, JR., Dubuque, Iowa, (at left)—First division winner, French Horn, 1934 National Contest. In addition to this honor he won first place in sub-district, district, and state contests the same year and plays first chair horn in the state-champion High School Band of Dubuque. He writes us on July 9, 1934: "I have always used a Conn and after trying other makes, I'll stick to my Conn."

